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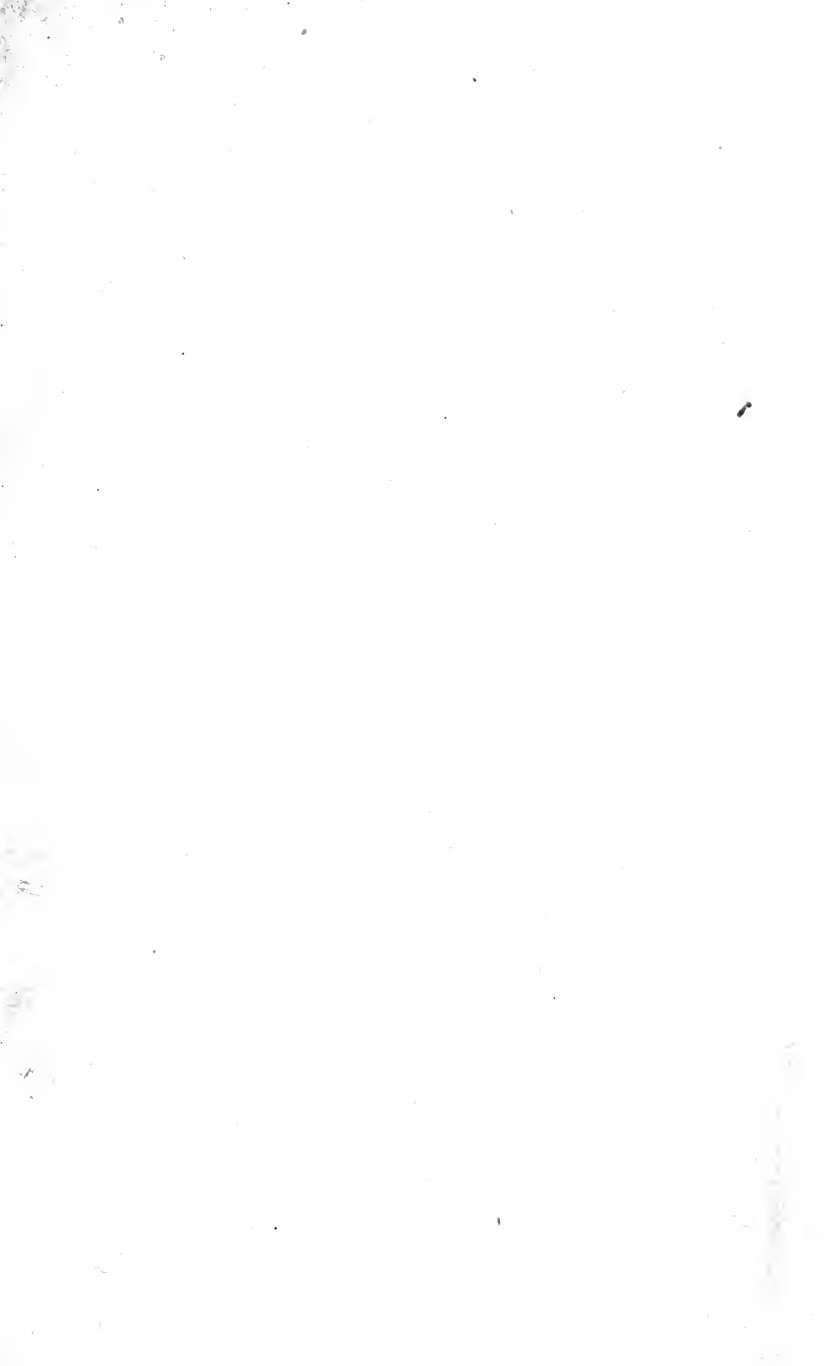
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CHAUCER
THE HOUS OF FAME
IN THREE BOOKS

EDITED BY THE

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'He made the book that hight the Hous of Fame'
Legend of Good Women, 417

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INTRODUCTION

§ 1. AUTHORSHIP. Chaucer himself claims to have been the author of this Poem, viz. in his Legend of Good Women, l. 417; indeed, in the Poem itself (l. 729) he inserts the name *Geffrey*. This claim has always been accepted.

§ 2. DATE. In l. 111, Chaucer tells us that he began this work on the 10th of December. As his Troilus shews the influence of Boccaccio, so the present poem shews the influence of Dante. It is most likely that it was composed shortly after Troilus, as the opening lines reproduce, in effect, a passage concerning dreams which appears in the last Book of Troilus, ll. 358-385. We may also observe the following lines in Troilus, from Book I., 517-8:—

‘Now, thanked be god, he may goon in the daunce
Of hem that Love list feblly for to avaunce.’

These lines, jestingly applied to Troilus by Pandarus, are in the Hous of Fame, 639, 640, applied by Chaucer to himself:—

‘Although thou mayst go in the daunce
Of hem that him list not avaunce.’

Again, the Hous of Fame preceded the Legend of Good Women, because he here complains of the hardship of his official duties (652-660); whereas, in the Prologue to the Legend, he rejoices at obtaining some release from them. We may also note the quotation from Boethius (note to l. 972). As Boethius and Troilus were written together, somewhere about 1380, and took up a considerable time, and the probable date of the Legend is 1385, the probable date of the Hous of Fame is about 1383 or 1384. Ten Brink suggests that the references to Jupiter point to the probability, that the 10th of December was a Thursday (see note to 111). This would make the year 1383; and certainly no fitter date than the end of 1383 and the beginning of 1384 can be found.

§ 3. INFLUENCE OF DANTE. This influence is thoroughly discussed by Rambeau in *Englische Studien*, iii. 209, in an important article. Many of his results are given in the Notes. The author points out both general and particular resemblances between the two poems.

In general, both are Visions ; both are in three Books ; in both, the authors seek abstraction from surrounding troubles by venturing into the realm of imagination ; as Dante is led by Vergil, so Chaucer is upborne by the eagle. Dante begins his third Book, *Il Paradiso*, with an invocation to Apollo, and Chaucer begins his third Book with the same ; moreover, Chaucer's invocation is little more than a translation of Dante's.

§ 4. In particular, each division of these Poems begins with an invocation. Both poets date the beginning of their works ; Dante descended into the Inferno on Good Friday, 1300 (*Inf.* xxi. 112) ; Chaucer began his work on the 10th of December.

Chaucer sees the desert of Libya (488), corresponding to similar waste spaces mentioned by Dante (note to 482). Chaucer's eagle is also Dante's eagle (note to 500). Chaucer gives an account of Phaethon (942) and of Icarus (920), much like those given by Dante (*Inf.* xvii. 107, 109) ; in this case, both accounts may have been taken from Ovid (*Met.* ii. 315, viii. 183). Chaucer's account of the eagle's lecture to him is from *Parad.* i. 109-117. With Chaucer's steep rock of ice, compare Dante's steep rock (*Purg.* iii. 47). If Chaucer cannot describe all the beauty of the House of Fame (1168), Dante is equally unable to describe Paradise (*Parad.* i. 6). Chaucer copies from Dante his account of Statius, and follows his mistake in saying that he was born at Toulouse (note to 1460). The description of the House of Rumour is also from Dante (note to 2034). Chaucer's error of making Marsyas a female name arose from his misunderstanding the Italian form Marsia (note to 1229). Some of these resemblances are somewhat far-fetched, but many are indubitable, and their collective force is indisputable. It is useless to search for the original of this poem in Provençal literature, as was vaguely suggested by Warton. Some refer us to Petrarch's *Trionfo della Fama*, but I fail to see any resemblance.

§ 5. INFLUENCE OF OVID. The general idea of the House of Fame was adopted from Ovid, *Metam.* xii. 39-63. The proof of this appears from the care with which Chaucer has worked in all the details in that passage ; which should be carefully compared with his text. (See *H. F.* 711-24, 672-99, 1025-41, 1951-76, 2034-77).

A few other references to Ovid are pointed out in the Notes.

§ 6. INFLUENCE OF VERGIL. When Chaucer consulted Dante, his thoughts were necessarily directed to Vergil. We find, accordingly, that he begins by quoting (143-148) the opening lines of the *Æneid*; and a large portion of Book I (143-467) is entirely taken up with a general sketch of the contents of that poem. He naturally keeps an eye on the celebrated description of Fame in *Æneid* iv. 173-189; even to the unlucky rendering of *pernicibus alis* by 'partriches winges' (1392). For other examples, see the Notes.

§ 7. METRE. Many of Chaucer's metres were introduced by him from the French; but the four-accent metre, with rime as here employed, was commonly known before Chaucer's time. It was used by Robert of Brunne in 1303, in the *Cursor Mundi*, and in *Havelok*. It is, however, of French origin, and occurs in the very lengthy poem of *Le Roman de la Rose*. Chaucer only employed it thrice: (1) in translating the *Roman de la Rose*; (2) in the *Book of the Duchesse*; and (3) in the present poem.

For normal lines, with masculine rimes, see 7, 8, 13, 14, 29, 33, &c. For normal lines, with feminine rimes, see 1, 2, 9, 15, 18, &c. Elision is common, as of *e* in *turne* (1), in *somme* (6), in *Devynne* (14); &c. Sometimes there is a middle pause, where a final syllable need not always be elided. Thus we may read:—

By abstinencē—or by seknesse (25):
In studie—or melancolious (30):
And fro unhappē—and ech' diseise (89):
Ne hit misdēmē—in her thoght (92).

Two short syllables, rapidly pronounced, may take the place of one:—

I noot; but who-*so* of these mirácles (12):
By avisiouns, or bý figúres (48).

The first foot frequently consists of a single syllable; see 26, 35, 40, 44; so also in l. 3, where, in modern English, we should prefer *Unto*.

The final *e*, followed by a consonant, is usually sounded, and has its usual grammatical values. Thus we have *think-e*, 1 pr. s. (15); *bot-e*, dat. form used as accus. (32); *swich-e*, plural (35); *oft-e*, adverbial (35); *soft-e*, with essential final *e* (A. S. *sōfte*, 36); *fynd-e*, pres. pl. indic. (44); *com-e*, gerund (45); *gret-e*, pl. (53); *mak-e*, infin. (56); *rod-e*, dat. form used as a new nom., of which there are many examples in Chaucer (57); *blind-e*, def. adj. (138). The endings *-ed*, *-en*, *-es*, usually form a distinct

syllable; so also *-eth*, which, however, occasionally becomes *'th*; cf. *comth* (71). A few words, written with final *e*, are monosyllabic; as *thise* (these); also *shulde* (should), and the like, occasionally. Remember that the old accent is frequently different from the modern; as in *oracles*, *miracles* (11, 12): *distaunc-e* (18), *aventúres*, *figúres* (47, 48): *povért'* (88): *málicibus* (93): &c. The endings *-i-al*, *-i-oun*, *-i-ous*, usually form two distinct syllables.

For further remarks on Metre and Grammar, see Introduction to the Prioresses Tale, &c., and, in particular, as regards Grammatical Forms and Pronunciation, see the Introduction to my edition of Chaucer's Prologue, as published separately.

§ 8. IMITATIONS. The chief imitations of the Hous of Fame are The Temple of Glas, by Lydgate; The Palice of Honour, by Gawain Douglas; The Garland of Laurell, by John Skelton; and The Temple of Fame, by Pope. Pope's poem should not be compared with Chaucer's; it is very different in character, and is best appreciated by forgetting its origin.

§ 9. AUTHORITIES. The authorities for the text are few and poor; hence it is hardly possible to produce a thoroughly satisfactory text. There are three MSS. of the fifteenth century, viz. F. (Fairfax MS. 16, in the Bodleian Library); B. (MS. Bodley, 638, in the same); P. (MS. Pepys 2006, in Magdalene College, Cambridge). The last of these is imperfect, ending at l. 1843. There are two early printed editions of some value, viz. Cx. (Caxton's edition, undated); and Th. (Thynne's edition, 1532). None of the later editions are of much value, except the critical edition by Hans Willert (Berlin, 1883). Of these, F. and B., which are much alike, form a first group; P. and Cx. form a second group; whilst Th. partly agrees with Cx., and partly with F. The text is chiefly from F., with collations of the other sources, as given in the footnotes, which record only the more important variations.

§ 10. The spelling of F. is poor, and it was necessary to correct it in many places. Indeed, I might have introduced even more corrections with some advantage; and I here note a few that might well have been made, though few or none of the authorities record them. 11. fantom. 20. than (*for then; but both occur*). 89. ech. 92. misdemen. 96. Dispyt. 98. bar-foot. 166. fledde. 173. unbrende (*pl.*). 188. destinee. 251. proces. 309. delyt. 310. profyt. 387. thenken. 462. sleighte. 503. brighte. 504. sighte. 528. engyn. 739. wighte. 740. highte. 1005. fyn. 1006. Delphyn. 1163. cold. 1269. magyk.

1270. syk. 1271. thee (*for the; such is the sense*). 1281. walsh-note (?). 1317. losenges. 1318. frenges. 1386. heer (*for here*). 1404. herde. 1716. dispyt. 1809. laughe. 1831. delyt. 1934. thengyn. 2139. mot. 2151. othere (*pl.; pronounced oth're*).

§ 11. Again, as regards the mode in which the false readings should be corrected, opinions will differ. I here note the principal variations from the text that seem to have some claims to be considered. For some further variations, see the footnotes. 24. For to greet feblenesse of brayn. 153. [That] with his false forsweringe. 174. this (*for his*); so P. Cx. 446. Saw he, which is long to telle. 513. *All sely; but read selly* (i. e. wonderful; A. S. *sellic*). 603. To done this (*where done is the gerund*; A. S. *dōnne*). 676. Bothe soth-sawes and lesinges. 705. *For he read she; so Cx.* 718. *Read wey (for air; see footnote).* 810. *Read spoken; so P. Cx.* 817. *For in other perhaps read another Willert).* 830. *Perhaps read Than (for That).* 859. Or coloures of rethoryke; so Th. 870. *Read tel; so Th.* 969. *Read And al (for Al); so P. Cx.* 998. *For therto read to; so P. Cx. Th.* 1007. *Read Atlantes (see note; P. has Athlauntres).* 1044. *Read byten (see note).* 1056. For the love of God, tel me. 1114. F. citee; *rest cite (=site); therefore read site.* 1177, 1178. P. Cx. Th. *have:—*

So that the grete beaute
The cast, craft, and curiosite.

Willert *remarks that craft is in the wrong line: correct thus:—*

So that the grete craft, beaute,
The cast, the curiosite.

1185. Bothe castel and the tour. 1204. *For the read his; so P. Cx.* 1210. *The right form is Seten* (A. S. *sæton*). 1233. *For fames (F. B.) read famous* (P. Cx. Th.). 1241. *For blode-read blood-.* 1245. Ther herde I Ioab trumpe also (P. Cx. Th.). 1301. *For these (F. Cx. P. Th.) read this* (B.). 1303. *All but B. are wrong; read:—*

Ne how they hatte in masoneries,
As corbets, fulle of imageries.

They hatte; i. e. they are named. 1374. *Read therthe; so Cx. Th. (P. the erth).* 1477. *Read Oon seyde, Omérè madè lyes.* 1494. *Read highthe; see note.* 1686. *Omit of (as elsewhere in Chaucer).* 1701, 1720. *All werkes; but read werk* (cf. hit in 1721). 1709. P. Cx. *omit no; hence correct to For fame, ne for swich renoun.* 1775. That [ye] this nexte folk han don. 1783.

Read sweynte (as in B.) ; the final e is right, as the pp. is treated as a def. adj. 1813. *All grete ; but read gretest.* 1828. *Read swich folk ; so P. B.* 1926. *Th. has it styl ; hence read* That never-mo hit stille stente. 1936. *Read falwe, rede,* 1961, 2. *All weres, restes ; but read werre, reste.* 2049. 'No,' quod he, '[now] tel me what.' 2152. *Perhaps* And up the nose on hye caste.

N. B. Of these, the corrections here suggested in ll. 513, 705, 1044, 1114, 1177-8, 1210, 1245, 1303-4, 1494, 1686, 1701, 1720, 1775, 1783, 1961-2 may be regarded as almost absolutely certain and necessary. It is much to be regretted that the authorities are so poor and uncertain.

§ 12. Of course, many additions may be made to the notes. I here mention a few extra points.

163. *castel*, Lat. *arx* ; i. e. *Ilion* ; see note to l. 158.

178. This may be parenthetical, to note that *Ascanius* was his other name ; for, in l. 192, we have *sone*.

265. From Rom. de la Rose, 12343 :—

‘Mès jà ne verrés d'aparence
Conclurre bonne conséquence.’

426. *telles* ; a Northern form ; very rare in Chaucer ; so also *bringes*, 1908 ; *telles*, Book Duch. 73 ; *fallés*, Book Duch. 257. This verbal suffix *-es* only occurs in these two poems in short lines, and merely for the sake of a rime.

1273. *Hermes Ballenus* ; completely solved (by help of Prof. Cowell) in my letter to the *Academy*, Apr. 27, 1889. It means *Hermes' Belinus*, or *Belinus of Hermes*, i. e. Belinus who adopted the teaching of Hermes. And the sage Belinus seems to be the same person as Apollonius of Tyana.

1310. In *Anglia*, vol. xiv., Dr. Köppel shews that Chaucer has borrowed a few hints from Boccaccio's *Amorosa Visione*. The parallel passages are : H. F. 1310-12, A. V. vi. 75 ; H. F. 1342-6, A. V. iv. 9, 10 ; H. F. 1360-5, 1393, A. V. vi. 43-50, 58-61 ; H. F. 1460, A. V. v. 34 ; H. F. 1483, A. V. v. 7, 13 ; H. F. 1486, A. V. v. 25 ; H. F. 1499, A. V. v. 19.

1386. Cf. 'ses biaux crins . . ondoians' ; R. Rose, 21399 ; and cf. *Troilus*, iv. 736.

1745-51. From R. Rose, 9887-90 :—

‘Si se sunt maint vanté de maintes,
Par paroles fauces et faintes,
Dont les cors avoir ne pooient.’

2154. Cf. also R. Rose, 9940-3.

THE HOUS OF FAME

IX. THE HOUS OF FAME.

Book I.

GOD turne us every dreem to gode !
 For hit is wonder, by the rode,
 To my wit, what causeth swevenes
 Either on morwes, or on evenes ;
 And why theeffect folweth of somme, 5
 And of somme hit shal never come ;
 Why that is an avisioun,
 Why this, a revelacioun,
 Why this a dreem, why that a sweven,
 And nat to every man liche even ; 10
 Why this a fantome, these oracles,
 I noot : but who-so of these miracles
 The causes knoweth bet than I,
 Devyne he ; for I certeynly
 Ne can hem noght, ne never thinke 15
 To besily my wit to swinke,
 To knowe of her signifaunce
 The gendres, neither the distaunce
 Of tymes of hem, ne the causes
 For-why this more then that cause is ; 20
 As if folkes complexiouns
 Make hem dreme of reflexiouns ;
 Or elles thus, as others sayn,

The authorities are F. (Fairfax 16); B. (Bodley 638); P. (Pepys 2006); Cx. (Caxton's ed.); Th. (Thynne's ed. 1532). I follow F. mainly, correcting the spelling.

1. P. drem; rest dreme. 8. *All the copies have* And why, to the
injury of the metre. 9, 10. F. swevene, evene; Cx. Th. sweuen,
 euen. 11. Th. B. a fantome; Cx. a fanton; F. affaintome; *after*
which all needlessly insert why. 12. F. Th. B. not; Cx. note (=noot).
? omit so. 20. *All wrongly insert is before more.*

For to greet feblesse of her brayn,
 By abstinence, or by seknesse, 25
 Prison, stewe, or gret distresse;
 Or elles by disordinaunce
 Of naturel acustomaunce,
 That som man is to curious
 In studie, or melancolious, 30
 Or thus, so inly ful of drede
 That no man may him bote bede;
 Or elles, that devocioun
 Of somme, and contemplacioun
 Causeth swiche dremes ofte; 35
 Or that the cruel lyf unsofte
 Which these ilke lovers leden
 That hopen over muche or dreden,
 That purely her impressiouns
 Causeth hem avisiouns; 40
 Or if that spirits have the might
 To make folk to dreme anight;
 Or if the soule, of propre kynde,
 Be so parfit, as men fynde,
 That hit forwot that is to come, 45
 And that hit warneth alle and somme
 Of everiche of her adventures
 By avisiouns, or by figures,
 But that our flesch ne hath no might
 To understonden hit aright, 50
 For hit is warned to derkly;
 But why the cause is, noght wot I.
Wel worthe, of this thing, grete clerkes.
 That trete of this and other werkes;
 For I of noon opinioun 55
 Nil as now make mencion,

24. *All feblesse or feblesen.* 26. F. B. stewe; P. stoe; Cx. stryf; Th. stryfe. 35. P. sweche; *rest* suche, such. 45. F. B. forwote; *rest* wote. 50. F. vnderstonde, *following by a metrical mark, indicating a pause; but add n.*

But only that the holy rode
 Turne us every dreem to gode!
 For never, sith that I was born,
 Ne no man elles, me byforn, 60
 Mette, I trowe stedfastly,
 So wonderful a dreem as I
 The tenthe day dide of Decembre,
~~The which, as I can now remembre,~~
 I wol yow tellen every del. 65

The Invocation.

But at my ginning, trusteth wel,
 I wol make invocacioun,
 With special devocioun,
 Unto the god of slepe anoon,
 That dwelleth in a cave of stoon 70
 Upon a streem that comth fro Lete,
 That is a flood of helle unswete;
 Besyde a folk men clepe Cimerie,
 Ther slepeth ay this god unmerie
 With his slepy thousand sones 75
 That alway for to slepe her wone is—
 And to this god, that I of rede,
 Preye I that he wolde me spede
 My sweven for to telle aright,
 If every dreem stonde in his might. 80
 And he, that mover is of al
 That is and was, and ever shal,
 So yive hem loye that hit here
 Of alle that they dreme to-yere,
 And for to stonden alle in grace 85

58, 62. MSS. dreme (=dreem). 63. See note. 64. B. P. now;
 F. yow; rest om. 71. P. strem; rest streme (=streem); so P. drem
 (rest dreme) in l. 80. MSS. cometh (=com'th). 73. Cx Th. clepe;
 F. clepeth. 77. F. That; rest And. 85. F. B. stonde; Cx. Th.
 stande; P. stond. Cx. alle; F. Th. al (*wrongly*).

Of her loves, or in what place
 That hem wer levest for to stonde,
 And shelde hem fro poverte and shonde,
 And fro unhappe and eche disese,
 And sende hem al that may hem plese, 90
 That take hit wel, and scorne hit noght,
 Ne hit misdeme in her thoght
 Through malicious entencioun.
 And who so, through presumpcioun,
 Or hate or scorne, or through envye, 95
 Dispite, or Iape, or vilanye,
 Misdeme hit, preye I Iesus god
 That (dreme he barefoot, dreme he shod),
 That every harm that any man
 Hath had, sith [that] the world began, 100
 Befalle him therof, or he sterve,
 And graunte he mote hit ful deserve,
 Lo! with swich conclusioun
 As had of his avisioun
 Cresus, that was king of Lyde, 105
 That high upon a gebet dyde!
 This prayer shal he have of me;
 I am no bet in charite!
 Now herkneth, as I have you seyde,
 What that I mette, or I abreyd. 110

The Dream.

Of Decembre the tenthe day,
 Whan hit was night, to slepe I lay
 Right ther as I was wont to done,
 And fil on slepe wonder sone,
 As he that wery was for-go 115
 On pilgrimage myles two

100. *I supply that.* 103. P. *suche*; F. Cx. Th. B. *suche a.* 109,
 110. Cx. *seyd, abreyd*; *the rest seyde (sayde), abreyde (abrayde).*
Grammar requires seyde, abreyde; the rime is false.

To the corseynt Leonard,
To make lythe of that was hard.

But as I sleep, me mette I was
Within a temple y-mad of glas;
In whiche ther were mo images
Of gold, stondinge in sondry stages,
And mo riche tabernacles,
And with perre mo pinacles,
And mo curious portreytures,
And queynte maner of figures
Of olde werke, then I saw ever.

120

For certeynly I niste never
Wher that I was, but wel wiste I,
Hit was of Venus redely,
This temple; for, in portreyture,
I saw anoon-right hir figure
Naked fleting in a see.

125

And also on hir heed, parde,
Hir rose-garlond whyte and reed,
And hir comb to kembe hir heed,
Hir dowves, and dan Cupido,
Hir blinde sone, and Vulcano,
That in his face was ful broun.

130

135

But as I romed up and down,
I fond that on a wal ther was
Thus writen, on a table of bras:
'I wol now singe, if that I can,
The armes, and al-so the man,
That first cam, through his destinee,
Fugitif of Troy contree,

140

145

117, 118. Cx. P. leonard, hard; F. Th. B. leonarde, harde. 119. MSS. slept, slepte; *read* sleep. 122. F. Th. golde; Cx. P. gold; B. goold. 126. *All* queynt. 127, 132. F. sawgh. 134. Th. heed; B. hed; F. Cx. hede. Cx. Th. parde; F. partee (!). 135. B. red; F. Th. rede; Cx. Rose garlondes smellynge as a mede. 136. MSS. combe. B. hed; *rest* hede. 139. Cx. P. brown; F. broune. 140. Cx. down; F. downe. 141. P. fond; F. Cx. B. fonde; Th. founde. Cx. Th. wal; B. wall; F. walle. 143. F. B. say; *rest* synge. F. B. *om.* that.

In Itaile, with ful moche pyne,
 Unto the strondes of Lavyne.'
 And tho began the story anoon,
 As I shal telle yow echoon. 150

First saw I the destruccioun
 Of Troye, through the Grek Synoun,
 With his false forsweringe,
 And his chere and his lesinge
 Made the hors broght into Troye, 155
 Thorgh which Troyens loste al her loye.

And after this was grave, alas!
 How Ilioun assailed was
 And wonne, and king Priam y-slayn,
 And Polites his sone, certayn, 160
 Dispitously of dan Pirrus.

And next that saw I how Venus,
 Whan that she saw the castel brende,
 Doun fro the heven gan descende,
 And bad hir sone Eneas flee; 165
 And how he fled, and how that he
 Escaped was from al the pres,
 And took his fader, Anchises,
 And bar him on his bakke away,
 Cryinge, 'Allas, and welaway!' 170
 The whiche Anchises in his honde
 Bar the goddes of the londe,
 Thilke that unbrenned were.

And I saw next, in alle his fere,
 How Creusa, dan Eneas wyf, 175
 Which that he loved as his lyf,
 And hir yonge sone Iulo
 And eek Ascanius also,

148. Cx. Th. P. Lauyne; F. B. Labyne. 152. Cx. Th. P. Troye;
 F. B. Troy; see l. 155. 153. F. B. P. fals; Cx. fals vntrewe; Th.
 false vntrewe. 159. Cx. Th. kyng; F. B. kynge. F. Th. y-slayne;
 Cx. slayn. 160. Th. Polytes; F. B. Polite. *From this point I make*
no further note of obvious corrections in spelling. 172. Cx. P. Th.
 goddes; F. B. goddesse (*wrongly*). 173. F. B. -brende; rest -brenned.

Fledden eek with drery chere,
 That hit was pitee for to here; 180
 And in a forest, as they wente,
 At a turninge of a wente,
 How Creusa was y-lost, allas!
 That deed, [but] not I how, she was;
 How he hir soughte, and how hir gost 185
 Bad him to flee the Grekes ost,
 And seyde, he moste unto Itaile,
 As was his destiny, sauns faille;
 That hit was pitee for to here,
 Whan hir spirit gan appere, 190
 The wordes that she to him seyde,
 And for to kepe hir sone him preyde.
 Ther saw I graven eek how he,
 His fader eek, and his meynce,
 With his shippes gan to sayle 195
 Towardes the contree of Itaile,
 As streight as that they mighte go.
 Ther saw I thee, cruel Iuno,
 That art dan Iupiteres wyf,
 That hast y-hated, al thy lyf, 200
 Al the Troyanisshe blood,
 Renne and crye, as thou were wood,
 On Eolus, the god of wyndes,
 To blowen out, of alle kyndes,
 So loude, that he shulde drenche 205
 Lord and lady, grome and wenche
 Of al the Troyan nacioun,
 Withoute any savacioun.
 Ther saw I swich tempeste aryse,
 That every herte mighte agryse, 210

184. F. P. That dede not I how she was; B. That ded not I how she was; Cx. That rede note I how it was; Th. That rede nat I howe that it was. *Read deed, and insert but.* 193. Cx. Th. grauen; P. graven; F. grave; B. grane. 199. P. Iubiter; *rest* Iupiters; *read* Iupiteres. 204. F. blowe; P. Cx. Th. blowen. 210. Th. herte; *rest* hert.

To see hit peynted on the walle.

Ther saw I graven eek withalle,

Venus, how ye, my lady dere,

Wepinge with ful woful chere,

Prayen Iupiter an hye

215

To save and kepe that navye

Of the Troyan Eneas,

Sith that he hir sone was.

Ther saw I Ioves Venus kisse,

And graunted of the tempest lisse.

220

Ther saw I how the tempest stente,

And how with alle pyne he wente,

And prevely took arrivage

In the contree of Cartage;

And on the morwe, how that he

225

And a knight, hight Achate,

Metten with Venus that day,

Goinge in a queynt array,

As she had ben an hunteresse,

With wynd blowinge upon hir tresse;

230

How Eneas gan him to pleyne,

Whan that he knew hir, of his peyne;

And how his shippes dreynte were,

Or elles lost, he niste where;

How she gan him comforte tho,

235

And bad him to Cartage go,

And ther he shulde his folk fynde,

That in the see were left behynde.

And, shortly of this thing to pace,

She made Eneas so in grace

240

Of Dido, quene of that contree,

That, shortly for to tellen, she

220. F. *omits from lisse to tempest in next line; the rest are right.*

221, 222. F. stent, went; Cx. Th. stente, wente. 227. P. Cx. Th.

Metten; F. B. Mette. 235. F. P. comfort; *rest* comforte. 237.

P. folk; *rest* folke; *but shulde is here dissyllabic.* 242. F. tel; B.

telle; P. Cx. Th. tellen.

Becam his love, and leet him do
 That that wedding longeth to.
 What shulde I speke more queynte, 245
 Or peyne me my wordes peynte,
 To speke of love? hit wol not be;
 I can not of that faculte.

And eek to telle the manere
 How they aqueynteden in-fere, 250
 Hit were a long processe to telle,
 And over long for yow to dwelle.

Ther saw I grave, how Eneas
 Tolde Dido every cas,
 That him was tid upon the see. 255

And after grave was, how she
 Made of him, shortly, at oo word,
 Hir lyf, hir love, hir lust, hir lord;
 And did him al the reverence,
 And leyde on him al the dispence, 260
 That any woman mighte do,

Weninge hit had al be so,
 As he hir swoor; and her-by demed
 That he was good, for he swich semed.
 Allas! what harm doth apparence, 265
 Whan hit is fals in existence!

For he to hir a traitour was;
 Wherfor she slow hir-self, allas!

Lo, how a woman doth amis,
 To love him that unknowen is! 270
 For, by Crist, lo! thus hit fareth;
 'Hit is not al gold, that glareth.'

For, al-so brouke I wel myn heed,
 Ther may be under goodliheed
 Kevered many a shrewed vyce; 275
 Therfor be no wight so nyce,
 To take a love oonly for chere,

For speche, or for frendly manere;
 For this shal every woman fynde
 [That som man, of his pure kynde, 280
 Wol shewen outward the faireste,
 Til he have caught that what him leste;
 And thanne wol he causes fynde,]
 And swere how that she is unkynde,
 Or fals, or prevy, or double was. 285
 Al this seye I by Eneas
 And Dido, and her nyce lest,
 That lovede al to sone a gest;
 Therfor I wol seye a proverbe,
 That 'he that fully knoweth therbe 290
 May sauflly leye hit to his yē';
 Withoute dreed, this is no lye.

But let us speke of Eneas,
 How he betrayed hir, allas!
 And lefte hir ful unkyndely. 295
 So whan she saw al-utterly,
 That he wolde hir of trouthe faile,
 And wende fro hir to Itaile,
 She gan to wringe hir hondes two.

'Allas!' quod she, 'what me is wo! 300
 Allas! is every man thus trewe,
 That every yere wolde have a newe,
 If hit so longe tyme dure,
 Or elles three, peraventure?
 As thus: of oon he wolde have fame 305
 In magnifying of his name;
 Another for frendship, seith he;
 And yet ther shal the thridde be,
 That shal be taken for delyte,
 Lo, or for singular profyte.' 310

278. Th. Or speche; *rest* Or (F. Off) for speche; *read* For speche.
Lines 280-283 are in Th. only, which reads some; fayrest; lest; than.
 285. Cx. Th. (3rd) or; F. B. P. *om.* 290. F. B. therbe (=the herbe);
 P. Cx. Th. the herbe. 305. Cx. Th. one; P. on; F. B. love.

In swiche wordes gan to pleyne

Dido of hir grete peyne,

As me mette redely;

Non other auctour alegge I.

‘Allas!’ quod she, ‘my swete herte, 315

Have pitee on my sorwes smerte,

And slee me not! go noght away!

O woful Dido, wel-away!’

Quod she to hir-selve tho.

‘O Eneas! what wil ye do? 320

O, that your love, ne your bonde,

That ye han sworn with your right honde,

Ne my cruel deth,’ quod she,

May holde yow still heer with me!

O, haveth of my deth pitee! 325

Ywis, my dere herte, ye

Knownen ful wel that never yit,

As fer-forth as I hadde wit,

Agilte [I] yow in thoght ne deed.

O, have ye men swich goodliheed 330

In speche, and never a deel of trouthe?

Allas, that ever hadde routh

Any woman on any man!

Now see I wel, and telle can,

We wrecched wimmen conne non art; 335

For certeyn, for the more part,

Thus we be served everichone.

How sore that ye men conne grone,

Anoon as we have yow receyved,

Certainly we ben deceyved! 340

For, though your love laste a sesoun,

Wayte upon the conclusioun,

313. *For mette*, Cx. Th. *have mette dremyng* (!) 314. F. *auttur*
= auctour. 315. F. *he*; *the rest* she. 320. F. Th. *wol*; P. *wille*;
Cx. *wyl*. 322. F. *ha*; P. B. *haue*; *rest om.* 328. *All had.* 329.
I insert I; *which all omit.* 332. P. *hadde*; *rest had.* 334. Cx.
telle; P. *tellen*; F. *tel.* 341. F. *omits this line*; *the rest have it.*

And eek how that ye determynen,
And for the more part diffynen.

‘O, welawey that I was born! 345
For through yow is my name lorn,
And alle myn actes red and songe
Over al this lond, on every tonge.

O wikke Fame! for ther nis
Nothing so swift, lo, as she is! 350
O, soth is, every thing is wist,
Though hit be kevered with the mist.

Eek, thogh I mighte duren ever,
That I have doon, rekever I never,
That I ne shal be seyde, alas, 355
Y-shamed be through Eneas,
And that I shal thus Iuged be—

“Lo, right as she hath doon, now she
Wol do eftsones, hardily;”
Thus seyth the peple prevely.’— 360
But that is doon, nis not to done;
Al hir compleynt ne al hir mone,
Certeyn, availeth hir not a stre.

And whan she wiste sothly he
Was forth unto his shippes goon, 365
She in hir chambre wente anoon,
And called on hir suster Anne,
And gan her to compleyne thanne;
And seyde, that she cause was
That she first lovede [Eneas], 370
And thus counseilled hir therto.

But what! when this was seyde and do,
She roof hir-selve to the herte,
And deyde through the wounde smerte.

347. F. B. al youre; Cx. Th. P. myn (*om.* al). 352. F. B. *om.* be.
353. Th. duren; F. dure. 358. Th. done; *rest omit.* 362. *All insert*
But *before* Al. 363. Cx. Th. P. Certeyn; F. B. Certeynly. 365.
Cx. goon; P. gon; F. agoon; B. agon. 366. *All in to (for in).*
370. *All* Allas (alas); *read* Eneas. 371. F. B. As; *the rest* And.

But al the maner how she deyde, 375
 And al the wordes that she seyde,
 Who-so to knowe hit hath purpos,
 Reed Virgile in Eneidos
 Or the Epistle of Ovyde,
 What that she wroot or that she dyde; 380
 And nere hit to long to endyte,
 By God, I wolde hit here wryte.

But, welaway! the harm, the routhe,
 That hath betid for swich untrouthe,
 As men may ofte in bokes rede, 385
 And al day seen hit yet in dede,
 That for to thinken hit, a tene is.

Lo, Demophon, duk of Athenis,
 How he forswor him ful falsly,
 And trayed Phillis wikkedly, 390
 That kinges doghter was of Trace,
 And falsly gan his terme pace;
 And when she wiste that he was fals,
 She heng hir-self right by the hals,
 For he had do hir swich untrouthe; 395
 Lo! was not this a wo and routhe?

Eek lo! how fals and reccheles
 Was to Briseida Achilles,
 And Paris to Enone;
 And Iason to Isiphile; 400
 And eft Iason to Medea;
 And Ercules to Dyanira;
 For he lefte hir for Iöle,
 That made him cacche his deeth, parde.

How fals eek was he, Theseus; 405
 That, as the story telleth us,

375. Cx. Th. P. But; F. B. And. 381. F. And nor hyt were to;
 Cx. And nere it were to; Th. And nere it to; B. P. And ner it were to.
 Th. B. to endyte; F. Cx. tendyte. 387. F. B. thynke; Cx. Th.
 thynken. 391. F. B. *om.* was. 402. Cx. Th. P. And; F. B. *omit.*

How he betrayed Adriane ;
 The devel be his soules bane !
 For had he laughed, had he loured,
 He moste have be al devoured, 410
 If Adriane ne had y-be !
 And, for she had of him pite,
 She made him fro the dethe escape,
 And he made hir a ful fals Iape ;
 For after this, within a whyle 415
 He lefte hir slepinge in an yle,
 Deserte alone, right in the se,
 And stal away, and leet hir be ;
 And took hir suster Phedra tho
 With him, and gan to shippe go. 420
 And yet he had y-sworn to here,
 On al that ever he mighte swere
 That, so she saved him his lyf,
 He wolde have take hir to his wyf
 For she desired nothing elles, 425
 In certeyn, as the book us telles.

But to excusen Eneas
 Fulliche of al his greet trespas,
 The book seyth [how] Mercure, sauns faille,
 Bad him go into Itaile, 430
 And leve Auffrykes regioun,
 And Dido and hir faire toun.

Tho saw I grave, how to Itaile
 Dan Eneas is go to saile ;
 And how the tempest al began, 435
 And how he loste his steresman,
 Which that the stere, or he took keep,
 Smot over-bord, lo ! as he sleep.

And also saw I how Sibyle

410. Th. al ; Cx. all ; P. alle ; F. B. *om.* 426. F. B. *om.* as *and* us.
 428. F. B. *om.* greet. 429. *I supply* how. 433. F. B. how that ; *rest*
 how. 434. Cx. P. to saylle ; Th. for to sayle ; F. B. for to assayle.

And Eneas, besyde an yle, 440
 To helle wente, for to see
 His fader, Anchises the free.
 How he ther fond Palinurus,
 And Dido, and eek Deiphebus;
 And every tourment eek in helle 445
 Saw he, which long is for to telle.
 Which who-so willeth for to knowe,
 He moste rede many a rowe
 On Virgile or on Claudian,
 Or Daunte, that hit telle can. 450

Tho saw I grave al tharivaile
 That Eneas had in Itaile;
 And with king Latine his tretee,
 And alle the batailles that he
 Was at him-self, and eek his knightes, 455
 Or he had al y-wonne his rightes;
 And how he Turnus refte his lyf,
 And wan Lavyna to his wyf;
 And al the mervelous signals
 Of the goddes celestials; 460
 How, maugre Iuno, Eneas,
 For al hir sleight and hir compas,
 Acheved al his aventure;
 For Iupiter took of him cure
 At the prayer of Venus; 465
 The whiche I preye alway save us,
 And us ay of our sorwes lighte!

Whan I had seen al this sighte
 In this noble temple thus,
 'A, Lord!' thoughte I, 'that madest us, 470
 Yet saw I never swich noblesse
 Of ymages, ne swich richesse,

446. Th. longe is for; F. B. is longe. Cx. P. whyche no tonge can telle. 451. For tharivaile, F. B. Th. have the aryvayle; Cx. the ar-ryuaylle; P. the arevaille. 458. F. labina; rest Lauyna.

As I saw graven in this chirche;
 But not woot I who dide hem wirche,
 Ne wher I am, ne in what contree. 475

But now wol I go out and see,
 Right at the wiket, if I can
 See o-wher stering any man,
 That may me telle wher I am.'

When I out at the dores cam, 480
 I faste aboute me beheld.

Then saw I but a large feld,
 As fer as that I mighte see,
 Withouten toun, or hous, or tree,
 Or bush, or gras, or ered lond; 485

For al the feld nas but of sond
 As smal as man may se yet lye
 In the desert of Libye;

Ne I no maner creature,
 That is y-formed by nature, 490

Ne saw, me [for] to rede or wisse.
 'O Crist,' thoughte I, 'that art in blisse,

Fro fantom and illusioun

Me save!' and with devocioun

Myn yën to the heven I caste. 495

Tho was I war, lo! at the laste,

That faste by the sonne, as hyë

As kenne might I with myn yë,

Me thoughte I saw an egle sore,

But that hit semed moche more 500

Then I had any egle seyn.

But this as soth as deth, certeyn,

Hit was of golde, and shoon so bright,

That never saw men such a sight,

475. F. B. omit in. 478. Th. sterynge any; *the rest* any stiring (sterynge). 486. Cx. Th. P. was but of sonde (sande); F. B. nas but sonde.

491. I insert for. Cx. Th. insert I after saw; *but it is in l.* 489. 496. F. B. omit lo. 504. F. B. omit lines 504-507.

But-if the heven hadde ywonne	505
Al newe of golde another sonne ;	
So shoon the egles fethres brighte,	
And somewhat dounward gan hit lighte.	508

Explicit liber primus.

IX. THE HOUS OF FAME. BOOK II.

Incipit liber secundus.

Proem.

Now herkneth, every maner man
 That English understonde can, 510
 And listeth of my dreem to lere;
 For now at erste shul ye here
 So sely an avisioun,
 That Isaye, ne Scipioun,
 Ne king Nabugodonosor, 515
 Pharo, Turnus, ne Elcanor,
 Ne mette swich a dreem as this!
 Now faire blisful, O Cipris, *invocation* (10)
 So be my favour at this tyme!
 And ye, me to endyte and ryme 520
 Helpeth, that on Parnaso dwelle
 By Elicon the clere welle.

O Thought, that wroot al that I mette,
 And in the tresorie hit shette
 Of my brayn! now shal men se 525
 If any vertu in thee be,
 To tellen al my dreem aright;
 Now kythe thyn engyne and might! (20)

The Dream.

This egle, of which I have yow told,
 That shoon with fethres as of gold, 530
 Which that so hyë gan to sore,
 I gan beholde more and more,

TITLE. *So in Cx.: the rest omit it.*

511. P. listeth; Th. lysteth; F. Cx. listeneth; B. lystneth. 514.
 Cx. Th. Scipion; F. P. Cipion; B. Cypyon. 516. Th. Alcanore.

To se her beaute and the wonder;
 But never was ther dint of thonder,
 Ne that thing that men calle foudre, 535
 That smit somtyme a tour to poudre,
 And in his swifte coming brende,
 That so swythe gan descende, (30)
 As this foul, whan hit behelde
 That I a-roume was in the felde; 540
 And with his grimme pawes stronge,
 Within his sharpe nayles longe,
 Me, fleinge, at a swappe he hente,
 And with his sours agayn up wente,
 Me caryinge in his clawes starke 545
 As lightly as I were a larke,
 How high, I can not telle yow,
 For I cam up, I niste how. (40)
 For so astonied and a-sweved
 Was every vertu in my heved, 550
 What with his sours and with my drede,
 That al my feling gan to dede;
 For-why hit was to greet affray.

Thus I longe in his clawes lay,
 Til at the laste he to me spak 555
 In mannes vois, and seyde, 'Awak!
 And be not so a-gast, for shame!'

And called me tho by my name. (50)
 And, for I sholde the bet abreyde—
 Me mette—'Awak,' to me he seyde, 560
 Right in the same vois and stevene
 That useth oon I coude nevene;
 And with that vois, soth for to sayn,

533. Cx. Th. P. her; F. B. the. 535. F. B. kynge (*by mistake for*
 thing). 536. Cx. Th. P. smyte; F. B. smote. Cx. Th. P. to; F.
 B. of. 537. Cx. Th. P. brende; F. beende; B. bende. 543. Cx.
 Th. P. at; F. B. in. 545. F. cryinge (!). 548. Cx. P. cam; F.
 came. 552. P. Cx. Th. That; F. B. And. F. felynge. 557. Cx. Th.
 P. agast so (*but read* so agast); F. B. omit so. 558. Cx. Th. tho;
 which F. B. P. omit.

My mynde cam to me agayn;
 For hit was goodly seyde to me, 565
 So nas hit never wont to be.

And herwithal I gan to stere,
 And he me in his feet to bere, (60)
 Til that he felte that I had hete,
 And felte eek tho myn herte bete. 570

And tho gan he me to disporte,
 And with wordes to comferte,
 And sayde twyes, 'Seynte Marie!
 Thou art noyous for to carie,
 And nothing nedith hit, parde! 575

For al-so wis God helpe me
 As thou noon harm shalt have of this;
 And this cas, that betid thee is, (70)

Is for thy (lore) and for thy (prow);
 Let see! darst thou yet loke now? 580

Be ful assured, boldely,
 I am thy frend.' And therwith I
 Gan for to wondren in my mynde.
 'O God,' thoughte I, 'that madest kynde,
 Shal I noon other weyes dye? 585

Wher Ioves wol me stellifye,
 Or what thing may this signifye?
 I neither am Enok, ne Elye, (80)

Ne Romulus, ne Ganymede
 That was y-bore up, as men rede, 590
 To heven with dan Iupiter,
 And mad the goddes boteler.'

Lo! this was tho my fantasye!
 But he that bar me gan espye
 That I so thoghte, and seyde this:— 595
 'Thou demest of thy-self amis;
 For Ioves is not ther-about—

566. B. nas; F. was. 570. F. that; *the rest* tho.
 seynt. 575. F. B. *omit* hit. 592. MSS. made.

573. MSS.

I dar wel put thee out of doute— (90)
 To make of thee as yet a sterre.
 But er I bere thee moche ferre, 600
 I wol thee telle what I am,
 And whider thou shalt, and why I cam
 [For] to do this, so that thou take
 Good herte, and not for fere quake.
 'Gladly,' quod I. 'Now wel,' quod he:— 605
 'First I, that in my feet have thee,
 Of which thou hast a fere and wonder,
 Am dwelling with the god of thonder, (100)
 Which that men callen Iupiter,
 That doth me flee ful ofte fer *faithful to god of love* 610
 To do al his comaundement.
 And for this cause he hath me sent
 To thee: now herke, by thy trouthe!
 Certeyn, he hath of thee routhe,
 That thou so longe trewely 615
 Hast served so ententifly
 His blynde newew Cupido,
 And fair Venus [goddesse] also, (110)
 Withoute guerdoun ever yit,
 And nevertheles hast set thy wit— 620
 Although that in thy hede ful lyte is—
 To make bokes, songes, dytees,
 In ryme, or elles in cadence,
 As thou best canst, in reverence
 Of Love, and of his servants eke, 625
 That have his servise soght, and seke;
 And peynest thee to preyse his art,
 Althogh thou haddest never part; (120)
 Wherfor, al-so God me blesse,
 Loves halt hit greet humblesse 630

603. *I supply For.*
obviously too short.

618. *goddesse is not in the MSS. The line is*
 621. F. Th. lytel; Cx. lytyl; B. litell; P. litil
(all wrong); read lyte.

622. Cx. P. bookes songes or ditees; Th.

bokes songes and ditees; F. B. songes dytees bookys.

And vertu eek, that thou wolt make
 A-night ful ofte thyn heed to ake,
 In thy studie so thou wrytest,
 And ever-mo of love endytest,
 In honour of him and in preysinges, 635
 And in his folkes furtheringes,
 And in hir matere al devysest,
 And noght him nor his folk despysest, (130)
 Although thou mayst go in the daunce
 Of hem that him list not avaunce. 640

Wherfor, as I seyde, y-wis,
 Iupiter considereth this,
 And also, beau sir, other thinges;
 That is, that thou hast no tydinges
 Of Loves folk, if they be glade, 645
 Ne of noght elles that God made;
 And noght only fro fer contree
 That ther no tyding comth to thee, (140)
 But of thy verray neyghebores,
 That dwellen almost at thy dores, 650
 Thou herest neither that ne this;
 For whan thy labour don al is,
 And hast mad al thy rekeninges,
 In stede of reste and newe thinges,
 Thou gost hoom to thy hous anon; 655
 And, also domb as any stoon,
 Thou sittest at another boke,
 Til fully daswed is thy loke, (150)
 And livest thus as an hermyte,
 Although thyn abstinence is lyte. 660

‘And therfor Ioves, through his grace,
 Wol that I bere thee to a place,
 Which that hight THE HOUS OF FAME,

647. F. ferre (*by mistake*). 651. F. ner; B. nor; Cx. Th. P. ne.
 653. Cx. made alle thy; Th. made al thy; P. I-made alle thy; F.
 ymade; B. I-made. 658. Cx. P. daswed; F. B. dasewyd; Th. dased.

To do the som disport and game,
 In som recompensacioun 665
 Of labour and devocioun
 That thou hast had, lo! causeles,
 To Cupido, the reccheles! (160)
 And thus this god, thorgh his meryte,
 Wol with som maner thing thee quyte, 670
 So that thou wolt be of good chere.
 For truste wel, that thou shalt here,
 When we be comen ther I seye,
 Mo wonder thinges, dar I leye,
 Of Loves folke mo tydinges, 675
 Bothe soth-sawes and lesinges;
 And mo loves new begonne,
 And longe y-served loves wonne, (170)
 And mo loves casuely
 That ben betid, no man woot why, 680
 But as a blind man stert an hare;
 And more Iolytee and fare,
 Whyl that they fynde love of stele,
 As thinketh hem, and overal wele;
 Mo discords, and mo Ielousyes, 685
 Mo murmurs, and mo novelryes,
 And mo dissimulaciouns,
 And feyned reparaciouns; (180)
 And mo berdes in two houres
 Withoute rasour or sisoures 690
 Y-mad, then greynes be of sondes;
 And eke mo holdinge in hondes,
 And also mo renovelaunces
 Of olde forleten aqueyntaunces;
 Mo love-dayes and acordes 695
 Then on instruments ben cordes;
 And eke of loves mo eschaunges

673. Cx. Th. comen; F. come. 680. Cx. Th. ben; P. been; F.
 B. omit. 682. Cx. Th. P. welfare. 696. F. B. acordes (!)

Than ever cornes were in graunges; (190)

Unethe maistow trowen this?—

Quod he. 'No, helpe me God so wis!'— 700

Quod I. 'No? why?' quod he. 'For hit

Were impossible, to my wit,

Though that Fame hadde al the pyes

In al a realme, and al the spyes,

How that yet he shulde here al this, 705

Or they espye hit.' 'O yis, yis!'

Quod he to me, 'that can I preve

By resoun, worthy for to leve, (200)

So that thou yeve thyn advertence

To understonde my sentence. 710

'First shalt thou heren wher she dwelleth,

And so thyn owne book hit telleth;

Hir paleys stant, as I shal seye,

Right even in middes of the weye

Betwixen hevене, erthe, and see; 715

That, what-so-ever in al these three

Is spoken, in prive or aperte,

The air therto is so overte, (210)

And stant eek in so Iuste a place,

That every soun mot to hit pace, 720

Or what so comth fro any tonge,

Be hit rouned, red, or songe,

Or spoke in surete or in drede,

Certein, hit moste thider nede.

'Now herkne wel; for-why I wille 725

Tellen thee a propre skille,

And worthy demonstracioun

In myn imagynacioun. (220)

'Geffrey, thou wost right wel this,

That every kyndly thing that is, 730

711. P. heren; *rest* here. 715. F. and erthe; *rest omit* and. 717.
Cx. Th. P. in; F. B. either. 718. F. B. aire; P. wey; Cx. Th. way.
727. Cx. Th. a worthy; P. a wurthy; F. worthe a; B. worth a; *but a
seems needless.*

Hath a kyndly sted ther he
 May best in hit conserved be;
 Unto which place every thing,
 Through his kyndly enclyning,
 Moveth for to come to, 735

Whan that hit is away therfro;
As thus; lo, thou mayst al day se
 That any thing that hevy be, (230)

As stoon or leed, or thing of wight,
 And ber hit never so hye on hight, 740
 Lat go thyn hand, hit falleth down.

‘Right so sey I by fyre or soun,
 Or smoke, or other thinges lighte,
 Alwey they seke upward on highte;
 Whyl ech of hem is at his large, 745
 Light thing up, and downward charge.

‘And for this cause mayst thou see,
 That every river to the see (240)
 Enclyned is to go, by kynde.

And by these skilles, as I fynde, 750
 Hath fish dwelling in floode and see,
 And treës eek in erthe be.

Thus every thing by this resoun
 Hath his propre mansioun,
 To which hit seketh to repaire, 755
 As ther hit shulde not apaire.

Lo, this sentence is knowen couthe
 Of every philosophres mouthe, (250)

As Aristotile and dan Platon,
 And other clerkes many oon; 760
 And to confirme my resoun,

Thou wost wel this, that speche is soun,
 Or elles no man mighte hit here;
 Now herkne what I wol thee lere.

746. Cx. Th. vp; F. B. P. vpwarde. Cx. Th. P. transpose 745, 746.
 755. B. it; F. om.; Cx. Th. P. he. 764. All herke; see l. 725.

'Soun is noght but air y-broken, 765
 And every speche that is spoken,
 Loud or prive, foul or fair,
 In his substaunce is but air; (260)
 For as flaumbe is but lighted smoke,
 Right so soun is air y-broke. 770
 But this may be in many wyse,
 Of which I wil thee two devyse,
 As soun that comth of pype or harpe.
 For whan a pype is blowen sharpe,
 The air is twist with violence, 775
 And rent; lo, this is my sentence;
 Eek, whan men harpe-strings smyte,
 Whether hit be moche or lyte, (270)
 Lo, with the strook the air to-breketh;
 Right so hit breketh whan men speketh. 780
 Thus wost thou wel what thing is speche.
 'Now hennesforth I wol thee teche,
 How every speche, or noise, or soun,
 Through his multiplicacioun,
 Thogh hit were pyped of a mouse, 785
 Moot nede come to Fames House.
 I preve hit thus—tak hede now—
By experience; for if that thou (280)
Throwe on water now a stoon,
 Wel wost thou, hit wol make anoon 790
 A litel roundel as a cercle,
 Paraventure brood as a covercle;
 And right anoon thou shalt see weel,
 That wheel wol cause another wheel,
 And that the thridde, and so forth, brother, 795
 Every cercle causing other,

766. Cx. Th. spoken; P. poken (!); F. B. yspoken. 773. Cx. Th. P.
 As; F. B. Of (*copied from l. 772*). 780. Cx. Th. P. And ryght so
 brekyth it; F. B. *omit this line*. 789. F. Thorwe; B. P. Throw;
 Cx. Th. Threwe. 794. F. Th. B. whele sercle (*for 1st wheel*); Cx.
 P. *omit the line*. (Serle is a gloss upon wheel).

Wyder than himselve was;
 And this fro roundel to compas, (290)
 Ech aboute other goinge,
 Caused of othres steringe, 800
 And multiplying ever-mo,
 Til that hit be so fer y-go
 That hit at bothe brinkes be.
 Al-thogh thou mowe hit not y-see
 Above, hit goth yet alway under, 805
 Although thou thenke hit a gret wonder.
 And who-so seith of trouthe I varie,
 Bid him proven the contrarie. (300)
 And right thus every word, ywis,
 That loude or prive y-spoken is, 810
 Moveth first an air aboute,
 And of this moving, out of doute,
 Another air anoon is meved,
 As I have of the water preved,
 That every cercle causeth other. 815
 Right so of air, my leve brother;
 Everich air in other stereth
 More and more, and speche up bereth, (310)
 Or vois, or noise, or word, or soun,
 Ay through multiplicacioun, 820
 Til hit be atte House of Fame;—
 Take hit in ernest or in game.
 ‘Now have I told, if thou have mynde,
 How speche or soun, of pure kynde,
 Enclyned is upward to meve; 825
 This mayst thou fele wel, I preve.
 And that [the mansioun], y-wis,
 That every thing enclyned to is, (320)

798. F. B. *om.* to. 803. F. Tyl; *rest* That. 804. F. *om.* thogh.
 805. F. B. *om.* alway. 817. F. B. *om.* in. 821. Cx. Th. P. at the.
 823. Cx. Th. P. thou haue; F. B. ye haue in. 827. F. And that
 sum place stide; B. And that som styde; Th. And that some stede;
 Cx. P. *omit the line*; *read* And that the mansioun (*see* ll. 754, 831).

Hath his kyndeliche stede :
 That sheweth hit, withouten drede, 830
 That kyndely the mansioun
 Of every speche, of every soun,
 Be hit either foul or fair,
 Hath his kynde place in air.
 And sin that every thing, that is 835
 Out of his kynde place, y-wis,
 Moveth thider for to go,
 If hit a-weye be therfro, (330)
As I before have preved thee,
Hit seweth, every soun, parde, 840
 Moveth kyndely to pace
 Al up into his kyndely place.
 And this place of which I telle,
 Ther as Fame list to dwelle,
 Is set amiddes of these three, 845
 Heven, erthe, and eek the see,
 As most conservatif the soun.
 Than is this the conclusioun, (340)
 That every speche of every man,
 As I thee telle first began, 850
 Moveth up on high to pace
 Kyndely to Fames place.
 'Telle me this feithfully,
Have I not preved thus simply,
Withouten any subtilte 855
 Of speche, or gret prolixite
 Of termes of philosophye,
 Of figures of poetrye, (350)
 Or coloures, or rethoryke?
 Parde, hit oghte thee to lyke; 860
 For hard langage and hard matere
 Is encombrous for to here
 At ones; wost thou not wel this?'

838. MSS. a wey, away. 839. F. Th. B. haue before; Cx. P. omit
 the line. 853. Th. B. this; F. thus. 860. All ought.

And I answerde, and seyde, 'Yis.'

'A ha!' quod he, 'lo, so I can, 865
Lewedly to a lewed man

Speke, and shewe him swiche skilles,
That he may shake hem by the billes, (360)
So palpable they shulden be.

But telle me this, now pray I thee, 870
How thinkth thee my conclusioun?'

[Quod he]. 'A good persuasioun,'

Quod I, 'hit is; and lyk to be

Right so as thou hast preved me.'

'By God,' quod he, 'and as I leve, 875

Thou shalt have yit, or hit be eve,

Of every word of this sentence

A preve, by experience; (370)

And with thyn eres heren wel

Top and tail, and everydel, 880

That every word that spoken is

Comth into Fames Hous, y-wis,

As I have seyde; what wilt thou more?'

And with this word upper to sore

He gan, and seyde, 'By Seynt Iame! 885

Now wil we speken al of game.'—

'How farest thou?' quod he to me.

'Wel,' quod I. 'Now see,' quod he, (380)

'By thy trouthe, yond adoun,

Wher that thou knowest any toun, 890

Or hous, or any other thing.

And whan thou hast of ought knowing,

Loke that thou warne me,

And I anoon shal telle thee

How fer that thou art now therfro.' 895

And I adoun gan loken tho,

And beheld felde and plaines,

866. P. to a lewde; Cx. Th. vnto a lewde; F. *trealwed* (!); B. *talwyd* (!). 872. *All omit* Quod he; cf. ll. 700, 701. 873. P. Cx. Th. I; F. B. he. F. B. me (*for be*). 896. Cx. Th. gan to; *rest* to (!).

And now hilles, and now mountaines, (390)

Now valeys, and now forestes,

And now, unethes, grete bestes; 900

Now riveres, now citees,

Now tounes, and now grete trees,

Now shippes sailinge in the see.

But thus sone in a whyle he

Was flowen fro the grounde so hye, 905

That al the world, as to myn ye,

No more semed than a prikke;

Or elles was the air so thikke (400)

That I ne mighte not discerne.

With that he spak to me as yerne, 910

And seyde: 'Seestow any [toun]

Or ought thou knowest yonder doun?'

I seyde, 'Nay.' 'No wonder nis,'

Quod he, 'for half so high as this

Nas Alexander Macedo; 915

Ne the king, dan Scipio,

That saw in dreame, at point devys,

Helle and erthe, and paradys; (410)

Ne eek the wrecche Dedalus,

Ne his child, nice Icarus, 920

That fleigh so highe that the hete

His winges malt, and he fel wete

In-mid the see, and ther he dreynte,

For whom was makid moch compleynte.

'Now turn upward,' quod he, 'thy face, 925

And behold this large place,

This air; but loke thou ne be

Adrad of hem that thou shalt se; (420)

For in this regioun, certein,

899. F. B. P. *om.* and. 911. F. B. *omit this line; for Seestow Cx.*
Th. P. *have Seest thou. For toun, all have token; see l. 890.* 912.
From P.; F. B. omit this line. Cx. Or ought that in the world is of
spoken; Th. Or ought that in this worlde is of spoken; see l. 889.
913. F. B. *om.* I seyde.

Dwelleth many a citezein, 930
 Of which that speketh dan Plato.
 These ben eyrisshe bestes, lo !'
 And so saw I al that meynee
 Bothe goon and also flee.
 'Now,' quod he tho, 'cast up thyn yë; 935
 Se yonder, lo, the Galaxyë,
 Which men clepeth the Milky Wey,
 For hit is whyt : and somme, parfey, (430)
 Callen hit Watlinge Strete :
 That ones was y-brent with hete, 940
 Whan the sonnes sone, the rede,
 That highte Pheton, wolde lede
 Algate his fader cart, and gye.
 The cart-hors gonne wel espye
 That he ne coude no governaunce, 945
 And gonne for to lepe and launce,
 And beren him now up, now down,
 Til that he saw the Scorpioun, (440)
 Which that in heven a signe is yit.
 And he, for ferde, lost his wit, 950
 Of that, and lat the reynes goon
 Of his hors ; and they anoon
 Gonne up to mounte, and doun descende
 Til bothe the air and erthe brende ;
 Til Iupiter, lo, atte laste, 955
 Him slow, and fro the carte caste.
 Lo, is it not a greet mischaunce,
 To lete a fole han governaunce (450)
 Of thing that he can not demeine ?'
 And with this word, soth for to seyne, 960
 He gan alway upper to sore,
 And gladded me ay more and more,

956. F. B. fer fro ; P. Cx. Th. om. fer. 957. Cx. P. grete ; Th. great ;
 F. mochil ; B. mochill. 961. Cx. Th. P. alway vpper ; F. B. vpper
 alway for. Cf. l. 884.

So feithfully to me spak he.

Tho gan I loken under me,
 And beheld the eyrisshe bestes, 965
 Cloudes, mistes, and tempestes,
 Snowes, hailes, reines, windes,
 And thengendring in her kyndes, (460)
 Al the way through whiche I cam;
 'O God,' quod I, 'that made Adam,
 Moche is thy might and thy noblesse!' 970

And tho thoughte I upon Boece,
 That writ, 'a thought may flee so hyë,
 With fetheres of Philosophye,
 To passen everich element; 975
 And whan he hath so fer ywent,
 Than may be seen, behynd his bak,
 Cloud, and al that I of spak.' (470)

Tho gan I wexen in a were,
 And seyde, 'I woot wel I am here; 980
 But wher in body or in gost
 I noot, y-wis; but God, thou wost!'
 For more clere entendement
 Nadde he me never yit y-sent.
 And than thoughte I on Marcian, 985
 And eek on Antecaudian,
 That sooth was her descripcioun
 Of al the hevenes regioun, (480)
 As fer as that I saw the preve;
 Therfor I can hem now beleve. 990

With that this egle gan to crye:
 'Lat be,' quod he, 'thy fantasye;
 Wilt thou lere of sterres aught?'
 'Nay, certainly,' quod I, 'right naught;
 And why? for I am now to old.' 995
 'Elles I wolde thee have told,'

964. F. Th. B. *ins.* to *bef.* loken. 973. Cx. Th. wryteth; F. writ.
 F. B. of (*for a*). 978. So P. Cx.; *rest ins.* and *erthe bef.* and.
 984. F. B. Nas (*om.* he me); Th. Nas me; Cx. P. Nadde he me.

Quod he, 'the sterres names, lo,
 And al the hevenes signes ther-to, (490)
 And which they ben.' 'No fors,' quod I.
 'Yis, parde,' quod he; 'wostow why? 1000
 For whan thou redest poetrye,
 How goddes gonne stellifye
 Brid, fish, beste, or him or here,
 As the Raven, or either Bere,
 Or Ariones harpe fyne, 1005
 Castor, Polux, or Delphyne,
 Or Athalantes doughtres sevene,
 How alle these arn set in hevene; (500)
 For though thou have hem ofte on honde,
 Yet nostow not wher that they stonde.' 1010
 'No fors,' quod I, 'hit is no nede;
 I leve as wel, so God me spede,
 Hem that wryte of this matere,
 As though I knew her places here;
 And eek they shynen here so bryghte, 1015
 Hit shulde shenden al my sighte,
 To loke on hem.' 'That may wel be,'
 Quod he. And so forth bar he me (510)
 A whyl, and than he gan to crye,
 That never herde I thing so hye, 1020
 'Now up the heed; for al is wel;
 Seynt Iulyan, lo, bon hostel!
 Se here the House of Fame, lo!
 Maistow not heren that I do?'
 'What?' quod I. 'The grete soun,' 1025
 Quod he, 'that rumbleth up and down
 In Fames Hous, ful of tydinges,
 Bothe of fair speche and chydinges, (520)
 And of fals and soth compouned.

999. F. B. *insert* and *before* No. 1003. F. B. Briddes; P. Brid; Cx. Byrd; Th. Byrde. 1014. Cx. Th. P. As; F. Alle; B. Al. 1015. Cx. P. they shynen; F. Th. B. thy seluen (!). 1029. F. *inserts* that *before* soth.

Herkne wel; hit is not rouned. 1030

Herestow not the grete swogh?’

‘Yis, parde,’ quod I, ‘wel ynogh.’

‘And what soun is it lyk?’ quod he.

‘Peter! lyk beting of the see,’

Quod I, ‘again the roches holowe, 1035

Whan tempest doth the shippes swalowe;

And lat a man stonde, out of doute,

A myle thens, and here hit route; (530)

Or elles lyk the last humblinge

After a clappe of oo thundringe, 1040

When Ioves hath the air y-bete;

But hit doth me for fere swete.’

‘Nay, dred thee not therof,’ quod he,

‘Hit is nothing wil beten thee;

Thou shalt non harm have trewely.’ 1045

And with this word bothe he and I

As nigh the place arryved were

As men may casten with a spere. (540)

I niste how, but in a street

He sette me faire on my feet, 1050

And seyde, ‘Walke forth a pas,

And tak thyn aventure or cas,

That thou shalt fynde in Fames place.’

‘Now,’ quod I, ‘whyl we han space

To speke, or that I go fro thee, 1055

For the love of God, [now] telle me,

In sooth, that I wol of the lere,

If this noise that I here (550)

Be, as I have herd thee tellen,

Of folk that doun in erthe dwellen, 1060

And comth here in the same wyse

As I thee herde or this devyse;

And that ther lyves body nis

1030. Cx. Herkne; P. B. Herken; F. Herke. 1034. F. B. P. om.
lyk. 1044. F. P. beten; Th. B. byten; Cx. greue. 1056. I supply now.
1057. Cx. Th. P. I wyl; F. B. wil I. 1063. F. B. om. And.

In al that hous that yonder is,
 That maketh al this loude fare?' 1065
 'No,' quod he, 'by Seynte Clare,
 And also wis God rede me!
 But o thinge I wil warne thee (560)
 Of the which thou wolt have wonder.
 Lo, to the House of Fame yonder 1070
 Thou wost how cometh every speche,
 Hit nedeth noght thee eft to teche.
 But understand now right wel this;
 Whan any speche y-comen is
 Up to the paleys, anon-right 1075
 Hit wexeth lyk the same wight,
 Which that the word in erthe spak,
 Be hit clothed reed or blak; (570)
 And hath so verray his lyknesse
 That spak the word, that thou wilt gesse 1080
 That hit the same body be,
 Man or woman, he or she.
 And is not this a wonder thing?'
 'Yis,' quod I tho, 'by hevene king!'
 And with this worde, 'Farwel,' quod he, 1085
 'And here I wol abyden thee;
 And God of hevene sende thee grace,
 Som good to lerne in this place.' (580)
 And I of him tok leve anoon,
 And gan forth to the paleys goon. 1090

Explicit liber secundus.

1071. F. B. *ins.* now *bef.* how. 1072. Th. the este; Cx. the more;
 P. B. eft the. 1079. Cx. Th. hath so very; P. hath so verrey; F.
 B. so were (!). 1080. Cx. P. That; F. B. Th. And (!). 1088. F.
 Cx. Th. lerne; *read* lerne.

COLOPHON.—*From* Cx. Th.

IX. THE HOUS OF FAME. BOOK III.

Incipit liber tercius.

Invocation.

O God of science and of light,
Apollo, through thy grete might,
This litel laste book thou gye!
Nat that I wilne, for maistrye,
Here art poetical be shewed; 1095
But, for the rym is light and lewed,
Yit make hit sumwhat agreable,
Though som vers faile in a sillable;
And that I do no diligence
To shewe craft, but o sentence. (10) 1100
And if, divyne vertu, thou
Wilt helpe me to shewe now
That in myn hede y-marked is—
Lo, that is for to menen this,
The Hous of Fame for to descryve— 1105
Thou shalt se me go, as blyve,
Unto the nexte laure I see,
And kisse hit, for hit is thy tree;
Now entreth in my breste anoon!—

The Dream.

Whan I was fro this egle goon, (20) 1110
I gan beholde upon this place.
And certein, or I ferther pace,
I wol yow al the shap devyse
Of hous and citee; and al the wyse

1101. Cx. Th. thou; P. thow; F. nowe; B. now.
now; Th. nowe; F. yowe; B. yow. 1102. Cx. P.
1113. F. B. this; rest the. 1106. F. B. men; rest me.

How I gan to this place aproche 1115
 That stood upon so high a roche,
 Hyer stant ther noon in Spaine.
 But up I clomb with alle paine,
 And though to clymbe hit greved me,
 Yit I ententif was to see, (30) 1120
 And for to pouren wonder lowe,
 If I coude any weyes knowe
 What maner stoon this roche was;
 For hit was lyk a thing of glas,
 But that hit shoon ful more clere; 1125
 But of what congeled matere
 Hit was, I niste redely.

But at the laste espied I,
 And found that hit was, every del,
 A roche of yse, and not of steel. (40) 1130
 Thoughte I, 'By Seynt Thomas of Kent!
 This were a feble foundement
 To bidden on a place hye;
 He oughte him litel glorifye
 That her-on bilt, God so me save!' 1135

Tho saw I al the half y-grave
 With famous folkes names fele,
 That had y-ben in mochel wele,
 And her fames wyde y-blowe.
 But wel unethes coude I knowe (50) 1140
 Any lettres for to rede
 Her names by; for, out of drede,
 They were almost of-thowed so,
 That of the lettres oon or two
 Were molte away of every name, 1145
 So unfamous was wexe hir fame;
 But men seyn, 'What may ever laste?'

Tho gan I in myn herte caste,

1115. F. hys (*for this*). 1119. Cx. P. it; B. yt; F. Th. *om.* 1127.
 Th. I nyste; Cx. I ne wyst; P. I nust; F. B. nyste I neuer. 1132.
 F. B. fundament; *rest* foundement. 1136. F. B. *om.* al; cf. l. 1151.

That they were molte away with hete,
And not away with stormes bete. (60) 1150

For on that other syde I sey
Of this hille, that northward lay,
How hit was writen ful of names
Of folk that hadden grete fames
Of olde tyme, and yit they were 1155

As fresshe as men had writen hem there
The selve day right, or that houre
That I upon hem gan to poure.
But wel I wiste what hit made;
Hit was conserved with the shade— (70) 1160

Al this wryting that I sy—
Of a castel, stood on hy;
And stood eek on so colde a place,
That hete mighte hit not deface.

Tho gan I up the hille to goon, 1165
And fond upon the coppe a woon,
That alle the men that ben on lyve
Ne han the cunning to descryve
The beaute of that ilke place,
Ne coude casten no compace (80) 1170

Swich another for to make,
That mighte of beaute be his make,
Ne [be] so wonderliche y-wrought;
That hit astonieth yit my thought,
And maketh al my wit to swinke 1175
On this castel to bethinke.

So that the grete beaute,
The cast, the curiosite
Ne can I not to yow devyse,
My wit ne may me not suffice. (90) 1180

But natheles al the substance
I have yit in my remembrance;

1154. F. B. folkes; *rest* folk. 1155. F. tymes; *rest* tyme. F. there; *rest* they. 1156. Cx. Th. P. there; F. B. here. 1173. I supply be. 1178. F. To; *the rest* The.

For-why me thoughte, by Seynt Gyle!
 Al was of stone of beryle,
 Bothe the castel and the tour, 1185
 And eek the halle, and every bour,
 Withouten peces or Ioininges.
 But many subtil compassinges,
 Babewinnes and pinacles,
 Ymageries and tabernacles, (100) 1190
 I saw; and ful eek of windowes,
 As flakes falle in grete snowes.
 And eek in ech of the pinacles
 Weren sondry habitacles,
 In whiche stoden, al withoute, 1195
 (Ful the castel, al aboute),
 Of alle maner of minstrales,
 And gestiours, that tellen tales
 Bothe of weping and of game,
 Of al that longeth unto Fame. (110) 1200
 Ther herde I pleyen on an harpe
 That souned bothe wel and sharpe,
 Orpheus ful craftely,
 And on the syde faste by
 Sat the harper Orion, 1205
 And Eacides Chiron,
 And other harpers many oon,
 And the Bret Glascurion;
 And smale harpers with her gleës
 Saten under hem in seës, (120) 1210
 And gonne on hem upward to gape,
 And countrefete hem as an ape,
 Or as craft countrefeteth kynde.

Tho saugh I stonden hem behynde,

1185. F. B. *om.* the *before* castel. 1189. F. Rabewyures or Rabe-
 wynres; B. Rabewynnes; Cx. As babeuwryes; Th. As babeuries; P.
 Babeweuries. 1195. F. B. *om.* stoden. 1197. F. *om.* of. 1201.
 F. B. vpon; *rest* on. 1202. F. B. sowneth; *rest* sowned. 1206.
 F. P. Eaycidis; Cx. Th. Gacides. 1208. B. bret; Th. Briton;
 Cx. Bryton; P. Bretur; F. gret. 1210, 1, 2, 4. F. hym (*for* hem).
 1211. Cx. Th. P. gape; F. iape; B. yape.

A-fer fro hem, al ly herselfe, 1215
 Many thousand tymes twelve,
 That maden loude menstralcyes
 In cornemuse, and shalmyes,
 And many other maner pype,
 That craftely begunne pype (130) 1220
 Bothe in doucet and in rede,
 That ben at festes with the brede;
 And many floute and liling-horne,
 And pypes made of grene corne,
 As han thise litel herde-gromes, 1225
 That kepen bestes in the bromes.

Ther saugh I than Atiteris,
 And of Athenes dan Pseustis,
 And Marcia that lost her skin,
 Bothe in face, body, and chin, (140) 1230
 For that she wolde envyen, lo!
 To pypen bet then Apollo.
 Ther saugh I fames, olde and yonge,
 Pypers of al the Duche tonge,
 To lerne love-daunces, springes, 1235
 Reyes, and these straunge thinges.

Tho saugh I in another place
 Stonden in a large space,
 Of hem that maken blody soun
 In trumpe, beme, and clarioun; (150) 1240
 For in fight and blode-sheding
 Is used gladly clarioning.

Ther herde I trumpen Messenus,
 Of whom that speketh Virgilius.
 Ther herde I trumpe Ioab also, 1245

1220. F. Cx. Th. B. to pipe; P. om. to. 1221. F. B. riede; rest
 rede. 1222. Cx. Th. P. brede; B. Bryede; F. bride. 1227. F.
 Atiteris; B. Atyterys; Cx. Th. dan Cytherus; P. an Citherus. F. B.
 transpose lines 1227 and 1228. 1228. F. Pseustis; B. Pseustys; Cx.
 Th. Proserus; P. presentus. 1234. F. om. the. 1236. Cx. Th.
 Reyes; P. Reyys; F. B. Reus. 1241. F. seight (!); for fight.

Theodomas, and other mo;
 And al that used clarion
 In Cataloigne and Aragon,
 That in her tyme famous were
 To lerne, saugh I trumpe there. (160) 1250

Ther saugh I sitte in other seës,
 Pleyenge upon sondry gleës,
 Whiche that I cannot nevene,
 Mo then sterres ben in hevene,
 Of whiche I nil as now not ryme, 1255
 For ese of yow, and losse of tyme:
 For tyme y-lost, this knowen ye,
 By no way may recovered be.

Ther saugh I pleyen Iogelours,
 Magiciens, and tregetours, (170) 1260
 And phitonesses, charmeresses,
 Olde wicches, sorceresses,
 That use exorsisaciouns,
 And eek thise fumigaciouns;
 And clerkes eek, which conne wel 1265
 Al this magyke naturel,
 That craftely don her ententes,
 To make, in certeyn ascendentes,
 Images, lo, through which magyke,
 To make a man ben hool or syke. (180) 1270

Ther saugh I the queen Medea,
 And Circes eke, and Calipsa;
 Ther saugh I Hermes Ballenus,
 Lymote, and eek Simon Magus.
 Ther saugh I, and knew hem by name, 1275
 That by such art don men han fame.
 Ther saugh I Colle tregetour

1255. Cx. Th. P. as now not; F. B. not now. 1259. Th. pleyeng;
rest pley; read pleyen. 1262. F. wrecches (*wrongly*); *for wicches.*
 1272. Cx. Th. P. Circes; F. Artes; B. Artys. 1273. *So in all.*
 1274. Cx. Th. Lymote; F. Limete; B. Lumete; P. Llymote. 1275, 6.
From B.; F. om. both lines. P. hem; B. om.

Upon a table of sicamour
 Pleye an uncouth thing to telle;
 I saugh him carien a wind-melle (190) 1280
 Under a walshe-note shale.

What shuld I make lenger tale
 Of al the peple that I say,
 Fro hennes in-to domesday?

Whan I had al this folk beholde, 1285
 And fond me lous, and noght y-holde,
 And eft y-mused longe whyle
 Upon these walles of beryle,
 That shoon ful lighter than a glas,
 And made wel more than hit was (200) 1290
 To semen, every thing, y-wis,
 As kynde thing of fames is;
 I gan forth romen til I fond
 The castel-yate on my right hond,
 Which that so wel corven was 1295
 That never swich another nas;
 And yit hit was by aventure
 Y-wrought, as often as by cure.

Hit nedeth noght yow for to tellen,
 To make yow to longe dwellen, (210) 1300
 Of these yates florissinges,
 Ne of compasses, ne of kervinges,
 Ne [of] the hacking in masoneries,
 As corbettes and ymageries.
 But, Lord! so fair hit was to shewe, 1305
 For hit was al with gold behewe.
 But in I wente, and that anon;

1278. Th. Sycamour; F. B. Sygamour; Cx. Sycomour; P. Cicomour.
 1283. F. B. y ther; *rest* that I. 1285. F. B. folkys. 1286. B.
 I-holde; Cx. Th. P. holde; F. y-colde. 1287. Cx. P. eft; F. oft;
 B. all; Th. *om.* F. B. P. I mused. 1293. F. B. to; *rest* forth.
 1299. Cx. P. for; *rest* more. 1303. F. how they hat; B. how they
 hate; Cx. how the hackyng; P. Th. how the hackyng. *But we must*
read of for how. 1304. *So in* Cx. Th. P.; B. As corbettz, full of
 ymageryes; F. As corbetz, *followed by a blank space.*

Ther mette I crying many on,—
 'A larges, larges, hold up wel!
 God save the lady of this pel, (220) 1310
 Our owne gentil lady Fame,
 And hem that wilnen to have name
 Of us!' Thus herde I cryen alle,
 And faste comen out of halle,
 And shoken nobles and sterlinges. 1315
 And somme crouned were as kinges,
 With crounes wroght ful of losinges;
 And many riban, and many fringes
 Were on her clothes trewely.

Tho atte laste aspyed I (230) 1320
 That pursevauntes and heraudes,
 That cryen riche folkes laudes,
 Hit weren alle; and every man
 Of hem, as I yow tellen can,
 Had on him throwen a vesture, 1325
 Which that men clepe a cote-armure,
 Enbrowded wonderliche riche,
 Al-though they nere nought yliche.
 But noght nil I, so mote I thryve,
 Ben aboute to discryve (240) 1330
 Al these armes that ther weren,
 That they thus on her cotes beren,
 For hit to me were impossible;
 Men mighte make of hem a bible
 Twenty foot thikke, as I trowe. 1335
 For certeyn, who-so coude y-knowe
 Mighte ther alle the armes seen,
 Of famous folk that han y-been
 In Auffrike, Europe, and Asye,
 Sith first began the chevalrye. (250) 1340

1309. F. hald; *rest* hold (holde). 1315. Cx. Th. P. shoke; F. shoon; B. shone. 1316. F. B. As (*for* And). 1321. F. herauldes.
 1326. F. crepen (!). 1327. P. wonderliche; *the rest* wonderly. 1328.
 Cx. P. Alle though; F. Th. B. As though. 1332. Cx. Th. P. cotes;
 F. B. cote. 1335. F. B. *om.* as.

Lo! how shulde I now telle al this?
 Ne of the halle eek what nede is
 To tellen yow, that every wal
 Of hit, and floor, and roof and al
 Was plated half a fote thikke 1345
 Of gold, and that nas no-thing wikke,
 But, for to prove in alle wyse,
 As fyn as ducat in Venyse,
 Of whiche to lyte al in my pouche is?
 And they wer set as thik of nouchis (260) 1350
 Fulle of the fynest stones faire,
 That men rede in the Lapidaire,
 As greses growen in a mede;
 But hit were al to longe to rede
 The names; and therfore I pace. 1355
 But in this riche lusty place,
 That Fames halle called was,
 Ful moche prees of folk ther nas,
 Ne crouding, for to mochil prees.
 But al on hye, above a dees, (270) 1360
 Sitte in a see imperial,
 That maad was of a rubee al,
 Which that a carbuncle is y-called,
 I saugh, perpetually y-stalled,
 A feminyne creature; 1365
 That never formed by nature
 Nas swich another thing y-seye.
 For altherfirst, soth for to seye,
 Me thoughte that she was so lyte,
 That the lengthe of a cubyte (280) 1370
 Was lenger than she semed be;
 But thus sone, in a whyle, she

1349. F. B. *litel*; *rest lyte*. 1351. P. Cx. *Full*; *rest Fyne*
 1353. P. As; Cx. Th. Or as; F. B. Of. 1356. P. Cx. *riche lusty*;
rest lusty and riche. 1361. F. Sit; B. Syt; Cx. Sat; Th. Satte;
read Sitte. 1369. F. B. *om. that*. 1371. F. B. *omit semed be*.
 1372. So Cx. Th. P.; F. B. *read*—This was gret marvaylle to me.

Hir tho so wonderliche streighte,
 That with hir feet she erthe reighte,
 And with hir heed she touched hevene, 1375
 Ther as shynen sterres sevene.
 And therto eek, as to my wit,
 I saugh a gretter wonder yit,
 Upon her eyen to beholde;
 But certeyn I hem never tolde; (290) 1380
 For as fele eyen hadde she
 As fetheres upon foules be,
 Or weren on the bestes fourre,
 That Goddes trone gunne honoure,
 As Iohn writ in thapocalips. 1385
 Hir here, that oundy was and crips,
 As burned gold hit shoon to see.
 And soth to tellen, also she
 Had also fele up-stondyng eres
 And tonges, as on bestes heres; (300) 1390
 And on hir feet wexen, saugh I,
 Partriches winges redely.

But, Lord! the perrie and the richesse
 I saugh sitting on this goddesse!
 And, Lord! the hevenish melodye 1395
 Of songes, ful of armonye,
 I herde aboute her trone y-songe,
 That al the paleys-walles ronge!
 So song the mighty Muse, she
 That cleped is Caliope, (310) 1400
 And hir eighte sustren eke,
 That in her face semen meke;
 And evermo, eternally,
 They songe of Fame, as tho herd I:—
 ‘Heried be thou and thy name, 1405
 Goddesse of renoun or of fame!’

Tho was I war, lo, atte laste,

As I myn eyen gan up caste,
 That this ilke noble quene
 On her shuldres gan sustene (320) 1410
 Bothe tharmes and the name
 Of tho that hadde large fame;
 Alexander, and Hercules
 That with a sherte his lyf lees!
 Thus fond I sitting this goddesse, 1415
 In nobley, honour, and richesse;
 Of which I stinte a whyle now,
 Other thing to tellen yow.

Tho saugh I stonde on either syde,
 Streight down to the dores wyde, (330) 1420
 Fro the dees, many a pilere
 Of metal, that shoon not ful clere,
 But though they nere of no richesse,
 Yet they were mad for greet noblesse,
 And in hem greet [and hy] sentence. 1425
 And folk of digne reverence,
 Of whiche I wol yow telle fonde,
 Upon the piler saugh I stonde.

Alderfirst, lo, ther I sigh,
 Upon a piler stonde on high, (340) 1430
 That was of lede and yren fyne,
 Him of secte Saturnyne,
 The Ebrayk Iosephus, the olde,
 That of Iewes gestes tolde;
 And bar upon his shuldres hye 1435
 The fame up of the Iewerye.
 And by him stoden other sevene,
 Wyse and worthy for to nevene,
 To helpen him bere up the charge,

1411. Th. the armes; *rest* armes; *read* tharmes (i.e. th' armes).
 1415. *All* And thus. 1416. Cx. P. nobley; F. Th. B. noble
 (=noble). 1421. F. peler; B. pylere. 1425. *I supply* and hy.
 1432. Cx. Hym that wrote thactes dyuine; P. *om.* 1435. Cx. P.
 bare vpon; F. Th. B. he bare on. 1436. F. B. *om.* up. 1437.
 F. stonden; *rest* stoden.

Hit was so hevy and so large. (350) 1440
 And for they writen of batailes,
 As wel as other olde mervailles,
 Therfor was, lo, this pilere,
 Of which that I yow telle here,
 Of lede and yren bothe, y-wis. 1445
 For yren Martes metal is,
 Which that god is of bataile.
 And the leed, withouten faile,
 Is, lo, the metal of Saturne,
 That hath a ful large wheel to turne. (360) 1450
 Tho stoden forth, on every rowe,
 Of hem which that I coude knowe,
 Thogh I hem noght by ordre telle,
 To make yow to long to dwelle.
 These, of whiche I ginne rede, 1455
 Ther saugh I stonden, out of drede;
 Upon an yren piler strong,
 That peynted was, al endelong,
 With tygres blode in every place,
 The Tholosan that highte Stace, (370) 1460
 That bar of Thebes up the fame
 Upon his shuldres, and the name
 Also of cruel Achilles.
 And by him stood, withouten lees,
 Ful wonder hye on a pilere 1465
 Of yren, he, the gret Omere;
 And with him Dares and Tytus
 Before, and eek he, Lollius,
 And Guido eek de Columpnis,
 And English Gaufride eek, y-wis. (380) 1470
 And ech of these, as have I Ioye,
 Was besy for to bere up Troye.
 So hevy ther-of was the fame,
 That for to bere hit was no game.

But yit I gan ful wel espye, 1475
 Betwix hem was a litel envye.
 Oon seyde that Omere made lyes,
 Feyninge in his poetryes,
 And was to Grekes favorable;
 Therfor held he hit but fable. (390) 1480

Tho saugh I stonde on a pilere,
 That was of tinned yren clere,
 That Latin poete [dan] Virgyle,
 That bore hath up a longe whyle
 The fame of Pius Eneas. 1485

And next him on a piler was,
 Of coper, Venus clerk, Ovyde,
 That hath y-sowen wonder wyde
 The grete god of loves name.
 And ther he bar up wel his fame, (400) 1490
 Upon this piler, also hye
 As I hit mighte see with yē:
 For-why this halle, of whiche I rede
 Was woxe on highthe, lengthe and brede,
 Wel more, by a thousand del, 1495
 Than hit was erst, that saugh I wel.

Tho saugh I, on a piler by,
 Of yren wrought ful sternely,
 The grete poete, dan Lucan,
 And on his shuldres bar up than, (410) 1500
 As high as that I mighte see,
 The fame of Iulius and Pompe.
 And by him stoden alle these clerkes,
 That writen of Romes mighty werkes,
 That, if I wolde her names telle, 1505
 Al to longe moste I dwelle.

And next him on a piler stood

1477. So Cx. Th. P.; F. B. seyde Omere was. 1483. I supply
 dan; see l. 1499. 1484. F. B. omit a. 1492. F. And; rest As.
 All with myn (for with); not the usual idiom. 1498. F. sturmely.
 1507. F. om. a.

Of soulfre, lyk as he were wood,
 Dan Claudian, the soth to telle,
 That bar up al the fame of helle, (420) 1510
 Of Pluto, and of Proserpyne,
 That quene is of the derke pyne.

What shulde I more telle of this?
 The halle was al ful, y-wis,
 Of hem that writen olde gestes, 1515
 As ben on treës rokes nestes;
 But hit a ful confus matere
 Were al the gestes for to here,
 That they of write, and how they highte.
 But whyl that I beheld this sighte, (430) 1520
 I herde a noise aprochen blyve,
 That ferde as been don in an hyve,
 Agen her tyme of outfleyinge;
 Right swiche a maner murmuringe,
 For al the world, hit semed me. 1525

Tho gan I loke aboute and see,
 That ther com entring in the halle,
 A right gret company withalle,
 And that of sondry regiouns,
 Of alles kinnes condiciouns, (440) 1530
 That dwelle in erthe under the mone,
 Pore and ryche. And also sone
 As they were come into the halle,
 They gonne down on kneës falle
 Before this ilke noble quene, 1535
 And seyde, 'Graunt us, lady shene,
 Ech of us, of thy grace, a bone!'
 And somme of hem she graunted sone,
 And somme she werned wel and faire;
 And somme she graunted the contraire (450) 1540
 Of her axing utterly.

1510. F. B. *om.* al. 1515. F. *inserts* al of the *before* olde; B. *inserts* of the.
 1527. *All* in-to (*for in*). 1530. F. alle skynnes;
 Cx. alle kyns.

But thus I sey yow trewely,
 What her cause was, I niste.
 For this folk, ful wel I wiste,
 They hadde good fame ech deserved, 1545
 Althogh they were diversly served;
 Right as her suster, dame Fortune,
 Is wont to serven in comune.

Now herkne how she gan to paye
 That gonne her of her grace praye; (460) 1550
 And yit, lo, al this companye
 Seyden sooth, and noght a lye.

‘Madame,’ seyden they, ‘we be
 Folk that here besechen thee,
 That thou graunte us now good fame, 1555
 And let our werkes han that name;
 In ful recompensacioun
 Of good werk, give us good renoun.’

‘I werne yow hit,’ quod she anon,
 ‘Ye gete of me good fame non, (470) 1560
 By God! and therfor go your wey.’

‘Alas,’ quod they, ‘and welaway!
 Telle us what may your cause be?’

‘For me list hit noght,’ quod she;
 ‘No wight shal speke of yow, y-wis, 1565
 Good ne harm, ne that ne this.’

And with that word she gan to calle
 Her messenger, that was in halle,
 And bad that he shulde faste gon,
 Up peyne to be blynd anon, (480) 1570

For Eolus, the god of winde;—
 ‘In Trace ther ye shul him finde,
 And bid him bringe his clarioun,
 That is ful dyvers of his soun,

1543. Cx. Th. grace (*for* cause). 1546. F. B. *om. this line.*
 1549. F. B. herke. 1551. Cx. Th. P. yet; F. B. right. 1553.
 Cx. Th. P. sayd; F. quod; B. quoth. 1570. F. B. Vpon the peyn to
 be blynde, *omitting* l. 1572; Cx. Th. *om. the. Read Vp, the usual idiom.*

And hit is cleped Clere Laude, 1575
 With which he wont is to heraude
 Hem that me list y-preised be:
 And also bid him how that he
 Bringre his other clarioun,
 That highte Sclaundre in every toun, (490) 1580
 With which he wont is to diffame
 Hem that me list, and do hem shame.'

This messenger gan faste goon,
 And found wher, in a cave of stoon,
 In a contree that highte Trace, 1585
 This Eolus, with harde grace,
 Held the windes in distresse,
 And gan hem under him to presse,
 That they gonne as beres rore,
 He bond and pressed hem so sore. (500) 1590

This messenger gan faste crye,
 'Rys up,' quod he, 'and faste hye,
 Til that thou at my lady be;
 And tak thy clarions eek with thee
 And speed thee forth.' And he anon 1595
 Tok to a man, that hight Triton,
 His clarions to bere tho,
 And leet a certeyn wind to go,
 That blew so hidously and hye,
 That hit ne lefte not a skye (510) 1600
 In al the welken longe and brood.

This Eolus no-wher abood
 Til he was come at Fames feet,
 And eek the man that Triton heet;
 And ther he stood, as still as stoon. 1605
 And her-withal ther com anon
 Another huge companye
 Of gode folk, and gunne crye,

1585. F. B. *om.* that.
 F. B. And (*for* That).

1594. F. B. clarioun; *see* l. 1597.
 1603. Cx. P. at; *rest* to.

1599.

'Lady, graunte us now good fame,
 And lat our werkes han that name (520) 1610
 Now, in honour of gentillesse,
 And also God your soule blesse!
 For we han wel deserved hit,
 Therfor is right that we be quit.'

'As thryve I,' quod she, 'ye shal faile, 1615
 Good werkes shal yow nocht availe
 To have of me good fame as now.
 But wite ye what? I graunte yow,
 That ye shal have a shrewed fame
 And wikked loos, and worse name, (530) 1620
 Though ye good loos have wel deserved.
 Now go your wey, for ye be served;
 And thou, dan Eolus, let see!
 Tak forth thy trumpe anon,' quod she,
 'That is y-cleped Schlauder light, 1625
 And blow her loos, that every wight
 Speke of hem harm and shrewednesse,
 In stede of good and worthinesse.
 For thou shalt trumpe al the contraire
 Of that they han don wel or faire.' (540) 1630

'Alas,' thoughte I, 'what adventures
 Han these sory creatures!
 For they, amonges al the pres,
 Shul thus be shamed gilteles!
 But what! hit moste nedes be.' 1635

What did this Eolus, but he
 Tok out his blakke trumpe of bras,
 That fouler than the devil was,
 And gan this trumpe for to blowe,
 As al the world shuld overthrowe; (550) 1640
 That throughout every regioun

1609. F. B. *om.* now. 1614. F. B. *insert* wel *after* be. 1618.
 F. B. *wete*; *rest* *wote*; *read* *wite*. 1621. F. B. *om.* wel. 1623.
 Cx. Th. P. And thou dan; F. B. Haue doon.

Wente this foule trumpes soun,
 As swift as pelet out of gonne,
 Whan fyr is in the poudre ronne.
 And swiche a smoke gan out-wende 1645
 Out of his foule trumpes ende,
 Blak, blo, grenissh, swartish reed,
 As doth wher that men melte leed,
 Lo, al on high fro the tuel !
 And therto oo thing saugh I wel (560) 1650
 That, the ferther that hit ran,
 The gretter wexen hit began,
 As doth the river from a welle,
 And hit stank as the pit of helle.
 Alas, thus was her shame y-ronge, 1655
 And gilteles, on every tonge.

Tho com the thridde companye,
 And gan up to the dees to hye,
 And doun on knees they fille anon,
 And seyde, 'We ben everichon (570) 1660
 Folk that han ful trewely
 Deserved fame rightfully,
 And praye yow, hit mot be knowe,
 Right as hit is, and forth y-blowe.'
 'I graunte,' quod she, 'for me list 1665
 That now your gode werkes be wist ;
 And yit ye shul han better loos,
 Right in dispyte of alle your foos,
 Than worthy is ; and that anon :
 Lat now,' quod she, 'thy trumpe gon, (580) 1670
 Thou Eolus, that is so blak ;
 And out thyn other trumpe tak
 That highte Laude, and blow hit so
 That through the world her fame go

1647. Cx. Th. P. swartysh ; F. B. swart, swarte. 1661. F. ben ;
 rest han. 1666. Th. That your good werkes shal be wyst (*perhaps*
 better). 1668. F. B. om. Right.

Al esely, and not to faste, 1675

That hit be knowen atte laste.'

'Ful gladly, lady myn,' he seyde;

And out his trumpe of golde he brayde

Anon, and sette hit to his mouthe,

And blew hit est, and west, and southe, (590) 1680

And north, as loude as any thunder,

That every wight hath of hit wonder,

So brode hit ran, or than hit stente.

And, certes, al the breth that wente

Out of his trumpes mouthe smelde 1685

As men a pot-ful of bawme helde

Among a basket ful of roses;

This favour dide he til her loses.

And right with this I gan aspye,

Ther com the ferthe companye— (600) 1690

But certeyn they were wonder fewe—

And gonne stonden in a rewe,

And seyden, 'Certes, lady brighte,

We han don wel with al our mighte;

But we ne kepen have no fame. 1695

Hyd our werkes and our name,

For Goddys love! for certes we

Han certeyn don hit for bounte,

And for no maner other thing.'

'I graunte yow al your asking,' (610) 1700

Quod she; 'let your werkes be deed.'

With that aboute I clew myn heed,

And saugh anon the fife route

That to this lady gonne loute,

And doun on knees anon to falle; 1705

And to hir tho besoughten alle,

To hyde her gode werkes eek,

And seyde, they yeven noght a leek

1675. F. B. om. Al. 1702. B. clew; F. clywe; Cx. Th. P. torned,
turned. 1707. Cx. P. To hyde; Th. To hyden; F. B. And hidden.

For no fame, ne swich renoun;
 For they, for contemplacioun (620) 1710
 And Goddes love, hadde y-wrought;
 Ne of fame wolde they nought.

‘What?’ quod she, ‘and be ye wood?
 And wene ye for to do good,
 And for to have of that no fame? 1715
 Have ye dispite to have my name?
 Nay, ye shul [liven] everichon!
 Blow thy trumpe and that anon,
 Quod she, ‘thou Eolus, I hote,
 And ring this folkes werkes by note, (630) 1720
 That al the world may of hit here.’
 And he gan blowe hir loos so clere
 In his golden clarioun,
 That through the world wente the soun,
 So kenely, and eek so softe; 1725
 But atte laste hit was on lofte.

Thoo com the sexte companye,
 And gonne faste on Fame crye.
 Right verraly, in this manere
 They seyden: ‘Mercy, lady dere! (640) 1730
 To telle certain as hit is,
 We han don neither that ne this,
 But ydel al our lyf y-be.
 But, natheles, yit preye we,
 That we mowe han so good a fame, 1735
 And greet renoun and knowen name,
 As they that han don noble gestes,
 And acheved alle her lestes,
 As wel of love as other thing;
 Al was us never broche ne ring, (650) 1740
 Ne elles nought, from wimmen sent,

1709. Cx. Th. P. ne; F. B. for. 1717. F. B. Th. lyen (*for* lyuen);
 P. Be; Cx. *om.* 1725. F. B. Al so; *rest* And so; *read* So. 1726.
 So F. B.; Cx. Th. That theyr fame was blowe a lofte. 1735. Cx. P.
 so good a; Th. as good a; F. B. as good.

Ne ones in her herte y-ment
 To make us only frendly chere,
 But mighte temen us on bere;
 Yit lat us to the peple seme 1745
 Swiche as the world may of us deme,
 That wimmen loven us for wood.
 Hit shal don us as moche good,
 And to our herte as moche availe
 To countrepeise ese and travaile, (660) 1750
 As we had wonne hit with labour;
 For that is dere boght honour
 At regard of our grete ese.
 And yit thou most us more plese;
 Let us be holden eek, therto, 1755
 Worthy, wyse, and gode also,
 And riche, and happy unto love.
 For Goddes love, that sit above,
 Though we may not the body have
 Of wimmen, yet, so God yow save! (670) 1760
 Let men glewe on us the name;
 Suffyceth that we han the fame.'

'I graunte,' quod she, 'by my trouthe!
 Now, Eolus, with-outen slouthe,
 Tak out thy trumpe of gold,' quod she, 1765
 'And blow as they han axed me,
 That every man wene hem at ese,
 Though they gon in ful badde lese.'
 This Eolus gan hit so blowe,
 That through the world hit was y-knowe. (680) 1770
 Tho com the seventh route anon,
 And fel on kneës everichon,
 And seyde, 'Lady, graunte us sone
 The same thing, the same bone,
 That this nexte folk han don.' 1775

1742. Th. Cx. P. in her herte; F. in hem; B. in her. 1744. Th.
 on; *rest* upon. 1745. F. B. *om.* the. 1748, 1749. F. a; *rest* as.
 1750. P. Cx. To; *rest* The.

'Fy on yow,' quod she, 'everichon!
 Ye masty swyn, ye ydel wrecches,
 Ful of roten slowe tecches!
 What? false theves! wher ye wolde
 Be famous good, and nothing nolde (690) 1780
 Deserve why, ne never ne roughthe?
 Men rather yow to-hangen oughthe!
 For ye be lyk the swēynt cat,
 That wolde have fish; but wostow what?
 He wolde no-thing wete his clowes. 1785
 Yvel thrift come on your Iowes,
 And eek on myn, if I hit graunte,
 Or do yow favour, yow to avaunte!
 Thou Eolus, thou king of Trace!
 Go, blow this folk a sory grace,' (700) 1790
 Quod she, 'anoon; and wostow how?
 As I shal telle thee right now;
 Sey, "These ben they that wolde honour
 Have, and do noskinnes labour,
 Ne do no good, and yit han laude; 1795
 And that men wende that bele Isaude
 Ne coude hem noght of love werne;
 And yit she that grint at a querne
 Is al to good to ese her herte."
 This Eolus anon up sterte, (710) 1800
 And with his blakke clarioun
 He gan to blasen out a soun,
 As loude as belweth wind in helle.
 And eek therwith, [the] soth to telle,
 This soun was [al] so ful of Iapes, 1805
 As ever mowes were in apes.
 And that wente al the world aboute,

1779. P. wher; Cx. Th. where; F. B. or.
 1783. F. swynt; B. sweynte; Cx. Th. P. slepy.
the rest to. 1787. Cx. Th. P. on; F. B. to.
 1793. F. B. om. they. 1804. *I supply the.*
 MSS.; but P. has as (=al-so).

1782. F. B. om. to-.
 1786. Cx. P. on;
 1792. F. B. om. thee.
 1805. al is not in the

That every wight gan on hem shoute,
 And for to laugh as they were wode;
 Such game fonde they in her hode. (720) 1810

Tho com another companye,
 That had y-don the traiterye,
 The harm, the grete wikkednesse,
 That any herte couthe gesse;
 And preyed her to han good fame, 1815
 And that she nolde hem don no shame,
 But yeve hem loos and good renoun,
 And do hit blowe in clarioun.
 'Nay, wis!' quod she, 'hit were a vice;
 Al be ther in me no Iustice, (730) 1820
 Me liste not to do hit now,
 Ne this nil I not graunte you.'

Tho come ther lepinge in a route,
 And gonne choppen al aboute
 Every man upon the croune, 1825
 That al the halle gan to sounne,
 And seyden, 'Lady, lefe and dere,
 We ben swiche folkes as ye mowe here.
 To tellen al the tale aright,
 We ben shrewes, every wight, (740) 1830
 And han delyte in wikkednes,
 As gode folk han in goodnes;
 And Ioye to be knowen shrewes,
 And fulle of vice and wikked thewes;
 Wherfor we preyen yow, a-rowe, 1835
 That our fame be swiche y-knowe
 In alle thing right as hit is.'

'I graunte hit yow,' quod she, 'y-wis.
 But what art thou that seyst this tale,

1816. MSS. doon (don, do) hem. 1818. F. B. in a; P. Cx. Th. in.
 1821. F. B. P. om. to; Cx. Th. insert it. 1822. P. not; which F. B.
 Cx. Th. omit. 1824. F. choppen; B. choppy; Th. clappen; Cx.
 P. clappe. 1834. P. vice; Cx. Th. vyce; F. B. vices. 1836. F. B.
 suche be; Cx. Th. P. be suche.

That werest on thy hose a pale, (750) 1840
 And on thy tipet suche a belle?
 'Madame,' quod he, 'soth to telle,
 I am that ilke shrewe, y-wis,
 That brende the temple of Isidis
 In Athenes, lo, that citee.' 1845
 'And wherfor didest thou so?' quod she.
 'By my thrift,' quod he, 'madame,
 I wolde fayn han had a fame,
 As other folk hadde in the toune,
 Al-thogh they were of greet renounne (760) 1850
 For her vertu and for her thewes;
 Thoughte I, as greet a fame han shrewes,
 Thogh hit be for shrewednesse,
 As gode folk han for goodnesse;
 And sith I may not have that on, 1855
 That other nil I noght for-gon.
 And for to gette of fames hyre,
 The temple sette I al a-fyre.
 Now do our loos be blowen swythe,
 As wisly be thou ever blythe.' (770) 1860
 'Gladly,' quod she; 'thou Eolus,
 Herestow not what they preyen us?'
 'Madame, yis, ful wel,' quod he,
 'And I will trumpen hit, parde!'
 And tok his blakke trumpe faste, 1865
 And gan to puffen and to blaste,
 Til hit was at the worldes ende.
 With that I gan aboute wende;
 For oon that stood right at my bak,
 Me thoughte, goodly to me spak, (780) 1870
 And seyde, 'Frend, what is thy name?
 Artow come hider to han fame?'
 'Nay, forsothe, frend!' quod I;
 'I cam noght hider, graunt mercy!

For no swich cause, by my heed ! 1875
 Suffyceth me, as I were deed,
 That no wight have my name in honde.
 I woot my-self best how I stonde ;
 For what I drye or what I thinke,
 I wol my-selven al hit drinke, (790) 1880
 Certeyn, for the more part,
 As ferforth as I can myn art.
 'But what dost thou here than?' quod he.
 Quod I, 'that wol I tellen thee,
 The cause why I stonde here :— 1885
 Som newe tydings for to lere :—
 Som newe thinges, I not what,
 Tydings, other this or that,
 Of love, or swiche thinges glade.
 For certeynly, he that me made (800) 1890
 To comen hider, seyde me,
 I shulde bothe here and see,
 In this place, wonder thinges ;
 But these be no swiche tydinges
 As I mene of.' 'No?' quod he. 1895
 And I answerde, 'No, parde !
 For wel I wiste, ever yit,
 Sith that first I hadde wit,
 That som folk han desyred fame
 Dyversly, and loos, and name ; (810) 1900
 But certeynly, I niste how
 Ne wher that Fame dwelte, er now ;
 And eek of her descripcioun,
 Ne also her condicioun,
 Ne the ordre of her dome, 1905
 Unto the tyme I hider come.'

1880. F. selfe; *read* selven. 1883. Th. than; Cx. thenne; F. B.
om. 1887. *All* thing, thinge; *read* thinges. Cf. l. 1889. 1891.
All come. 1897. *All* wote (*for* wiste); *see* l. 1901. 1898. *All* had.
 1902. *All* dwelled or dwellyth. 1906. B. the; F. *om.* B. hidyr;
 Th. hyder; Cx. hether; F. thidder.

'Why than be, lo, these tydinges,
That thou now [thus] hider bringes,
That thou hast herd?' quod he to me;
'But now, no fors; for wel I se (820) 1910
What thou desyrest for to lere.

Com forth, and stond no lenger here,
And I wol thee, with-uten drede,
In swich another place lede,
Ther thou shalt here many oon.' 1915

Tho gan I forth with him to goon
Out of the castel, soth to seye.
Tho saugh I stonde in a valeye,
Under the castel, faste by,
An hous, that *domus Dedali*, (830) 1920

That *Laborintus* cleped is,
Nas maad so wonderliche, y-wis,
Ne half so queynteliche y-wrought.
And evermo, so swift as thought,
This queynte hous aboute wente, 1925

That never-mo stille hit [ne] stente.
And ther-out com so greet a noise,
That, had hit stonden upon Oise,
Men mighte hit han herd esely
To Rome, I trowe sikerly. (840) 1930

And the noyse which that I herde,
For al the world right so hit ferde,
As doth the routing of the stoon
That from thengyne is leten goon.

And al this hous of whiche I rede 1935
Was made of twigges, falwe-rede
And grene eek, and som weren whyte,
Swiche as men to these cages thwyte,
Or maken of these paniers,

Or elles hottes or dossers; (850) 1940

1908. *I supply* thus. 1926. *I supply* ne. 1931. Th. B. that
I; F. I haue; Cx. I had. 1938. F. B. Whiche; Cx. Th. Suche.
1940. F. Cx. B. hattes; Th. hutches. *Read* hottes.

That, for the swough and for the twigges,
 This hous was also ful of gigges,
 And also ful eek of chirkinges,
 And of many other werkinges;
 And eek this hous hath of entrees 1945
 As fele as leves ben on trees
 In somer, whan they grene been;
 And on the rove men may yit seen
 A thousand holes, and wel mo,
 To leten wel the soun out go. (860) 1950
 And by day, in every tyde,
 Ben al the dores open wyde,
 And by night, echon, unshette;
 Ne porter ther is non to lette
 No maner tydings in to pace; 1955
 Ne never rest is in that place,
 That hit nis fild ful of tydings,
 Other loude, or of whispringes;
 And, over alle the houses angles,
 Is ful of rouninges and of langles (870) 1960
 Of werres, of pees, of mariages,
 Of restes, of labour of viages,
 Of abood, of deeth, of lyfe,
 Of love, of hate, acorde, of stryfe,
 Of loos, of lore, and of winninges, 1965
 Of hele, of sekenesse, of bildinges,
 Of faire windes, of tempestes,
 Of qualme of folk, and eek of bestes;
 Of dyvers transmutaciouns
 Of estates, and eek of regiouns; (880) 1970
 Of trust, of drede, of Ielousye,
 Of wit, of winninge, of folye;

1941. F. twynges (!); B. twigys. 1944. From Cx. Th.; B. omits
 the line; F. has only As ful this lo. 1946. Cx. Th. as; F. of; B.
 as of. Th. on; F. B. in; Cx. of. 1952. Cx. Th. open; F. opened;
 B. I-opened. 1955. Cx. out (for in). 1957. F. silde; B. fylde;
 Cx. Th. fylled. 1962. Cx. of labour; F. Th. B. and of labour. 1967.
 All insert and eek before of; see l. 1968.

Of plente, and of greet famyne,
 Of chepe, of derth, and of ruyne;
 Of good or mis governement, 1975
 Of fyr, of dyvers accident.

And lo, this hous, of whiche I wryte,
 Siker be ye, hit nas not lyte;
 For hit was sixty myle of lengthe,
 Al was the timber of no strengthe; (390) 1980
 Yet hit is founded to endure
 Whyl that hit list to Aventure,
 That is the moder of tydinges,
 As the see of welles and springes,—
 And hit was shapen lyk a cage. 1985

‘Certes,’ quod I, ‘in al myn age,
 Ne saugh I swich a hous as this.’
 And as I wondred me, y-wis,
 Upon this hous, tho war was I
 How that myn egle, faste by, (900) 1990
 Was perched hye upon a stoon;
 And I gan streghte to him goon,
 And seyde thus: ‘I preye thee
 That thou a whyl abyde me
 For goddes love, and let me seen 1995
 What wondres in this place been;
 For yit paraventure, I may lere
 Som good theron, or sumwhat here
 That leef me were, or that I wente.’

‘Peter! that is myn entente,’ (910) 2000
 Quod he to me; ‘therfor I dwelle;
 But certein, oon thing I thee telle,
 That, but I bringe thee ther-inne,
 Ne shalt thou never cunne ginne
 To come in-to hit, out of doute, 2005
 So faste hit whirleth, lo, aboute.

1975. *All write mis governement as one word.* 1976. *All and of;*
omit and. 1984. *F. B. and of; Cx. Th om. of.* 1997. *Th. paraunter.*

But sith that Ioves, of his grace,
 As I have seyde, wol thee solace
 Fynally with [swiche] thinges,
 Uncouthe sightes and tydings, (920) 2010
 To passe with thyn hevynesse,
 Suche routhe hath he of thy distresse,
 That thou suffrest debonairly,
 And wost thy-selven utterly
 Disesperat of alle blis, 2015
 Sith that Fortune hath maad a-mis
 [Theffect] of al thyn hertes reste
 Languisshe and eek in point to breste—
 That he, through his mighty meryte, .
 Wol do thee ese, al be hit lyte, (930) 2020
 And yaf expres commaundement,
 To whiche I am obedient,
 To further thee with al my might,
 And wisse and teche thee aright
 Wher thou maist most tydings here; 2025
 Shaltow here many oon lere.'

With this worde he, right anon,
 Hente me up bitwene his toon,
 And at a windowe in me broghte,
 That in this hous was, as me thoghte— (940) 2030
 And ther-withal, me thoghte hit stente,
 And no-thing hit aboute wente—
 And me sette in the flore adoun.
 But which a congregacioun
 Of folk, as I saugh rome aboute, 2035
 Some within and some withoute,
 Nas never seen, ne shal ben eft;

2009. *I substitute swiche for these.* 2010. Th. syghtes; rest syght.
 2017. F. The fro; B. The foot; Cx. Th. The swote. *Read Theeffect.*
 2018. Cx. Th. Languysshe; F. B. Laugh. 2020. Th. B. the (*for*
 thee); Cx. the an; F. than (*perhaps*=the an). 2021. *All insert in*
after yaf. 2026. F. B. *insert* anon (anon) *after here. Perhaps read*
Shaltow many oon now lere. 2028. F. B. *omit this line.* 2036.
 F. B. *omit this line.*

That, certes, in the world nis left
 So many formed by Nature,
 Ne deed so many a creature ; (950) 2040
 That wel unethe, in that place,
 Hadde I oon foot-brede of space ;
 And every wight that I saugh there
 Rouned ech in otheres ere
 A newe tyding prevely, 2045
 Or elles tolde al openly
 Right thus, and seyde, 'Nost not thou
 That is betid, lo, late or now?'
 'No,' quod he, 'telle me what;—
 And than he tolde him this and that, (960) 2050
 And swor therto that hit was soth—
 'Thus hath he seyde'—and 'Thus he doth'—
 'Thus shal hit be'—'Thus herde I seye'—
 'That shal be found'—'That dar I leye:—
 That al the folk that is a-lyve 2055
 Ne han the cunning to discryve
 The thinges that I herde there,
 What aloude, and what in ere.
 But al the wonder-most was this:—
 Whan oon had herd a thing, y-wis, (970) 2060
 He com forth-right to another wight,
 And gan him tellen, anoon-right,
 The same [thing] that him was told,
 Or hit a furlong-way was old,
 But gan somewhat for to eche 2065
 To this tyding in this speche
 More than hit ever was.
 And nat so sone departed nas

2042. Cx. one; F. Th. B. a. 2044. F. Rovned in; B. Rownyd
 in; Cx. Th. Rowned everych in. 2048. F. *has only*—That ys betyde;
 B. That is betyd late or now; Cx. Th. That ys betyd lo ryght now.
 2053. *All insert* And (*twice*) *before* thus; *but compare the next line.*
 2059. *All wonder most (moste).* 2063. *I supply* thing. 2066. F.
 Tho; *rest* To.

That he fro him, tho he ne mette
 With the thridde; and, or he lette (980) 2070
 Any stound, he tolde him als;
 Were the tyding soth or fals,
 Yit wolde he telle hit nathelees,
 And evermo with more encrees
 Than hit was erst. Thus north and southe 2075
 Went every [word] fro mouthe to mouthe,
 And that encresing evermo,
 As fyr is wont to quikke and go
 From a sparke spronge amis,
 Til al a citee brent up is. (990) 2080

And, whan that was ful y-spronge,
 And woxen more on every tonge
 Than ever hit was, [hit] wente anoon
 Up to a windowe, out to goon;
 Or, but hit mighte out ther pace, 2085
 Hit gan out crepe at som crevace,
 And fleigh forth faste for the nones.

And somtyme saugh I tho, at ones,
 A lesing and a sad soth-sawe,
 That gonne of aventure drawe (1000) 2090
 Out at a windowe for to pace;
 And, when they metten in that place,
 They were a-chekked bothe two,
 And neither of hem moste out go;
 For other so they gonne croude, 2095
 Til eche of hem gan cryen loude,
 'Lat me go first!' 'Nay, but lat me!
 And here I wol ensuren thee
 With the nones that thou wolt do so,
 That I shal never fro thee go, (1010) 2100

2076. F. B. Went every mouthe (*of course wrongly*); Cx. Th. Went
 euery tydyng; *read word*. 2081. Cx. Th. vp spronge. 2083. *All* and
 (*for 2nd hit*). 2087. F. flygh; B. fligh; Cx. Th. flewe. 2088. F.
om. I. 2090. Cx. Th. drawe; F. B. thrawe. 2091. Cx. Th. at;
 F. B. to. 2093. F. B. a cheked; Cx. Th. a chekked.

But be thyn owne sworn brother!
 We wil medle us ech with other,
 That no man, be he never so wrothe,
 Shal han that oon [of] two, but bothe
 At ones, al beside his leve, 2105
 Come we a-morwe or on eve,
 Be we cryed or stille y-rouned.'

Thus saugh I fals and soth compouned
 Togeder flee for oo tydinge.

Thus out at holes gonne wringe (1020) 2110

Every tyding streght to Fame;

And she gan yeven eche his name,

After hir disposicioun,

And yaf hem eek duracioun,

Some to waxe and wane sone, 2115

As doth the faire whyte mone,

And leet hem gon. Ther mighte I seen

Wenged wondres faste fleen,

Twenty thousand in a route,

As Eolus hem blew aboute. (1030) 2120

And, Lord! this hous, in alle tymes,

Was ful of shipmen and pilgrymes,

With scrippes Bret-ful of lesinges,

Entremedled with tydinges,

And eek alone by hem-selve. 2125

O, many a thousand tymes twelve

Saugh I eek of these pardoneres,

Curroures, and eek messangeres,

With boistes crammed ful of lyes

As ever vessel was with lyes. (1040) 2130

And as I alther-fastest wente

2103. Th. he; F. B. they; Cx. *omits lines 2095-2158.* 2104. F. han on two (*sic*); B. haue that oon (*om.* of two); Th. haue one two. *I supply that from B.; and also of.* 2106. Th. amorowe; F. B. morwe. 2112. *All yeue.* 2115. Th. wane; F. B. wyne (!). 2123. Th. scrippes; F. B. shrippes. 2129. F. boystes; Th. boxes; B. bowgys.

Aboute, and dide al myn entente
 Me for to pleyen and for to lere,
 And eek a tyding for to here,
 That I had herd of som contree 2135
 That shal not now be told for me;—
 For hit no nede is, redely;
 Folk can singe hit bet than I;
 For al mote out, other late or rathe,
 Alle the sheves in the lathe:— (1050) 2140
 I herde a gret noise withalle
 In a corner of the halle,
 Ther men of love tydings tolde,
 And I gan thiderward beholde;
 For I saugh renninge every wight, 2145
 As faste as that they hadden might;
 And everich cryed, 'What thing is that?'
 And som seyde, 'I not never what.'
 And whan they were alle on an hepe,
 Tho behynde gonne up lepe, (1060) 2150
 And clamben up on other faste,
 And up the nose and eyen caste,
 And troden faste on otheres heles,
 And stampe, as men don after eles.
 Atte laste I saugh a man, 2155
 Whiche that I [nevene] noght ne kan;
 But he semed for to be
 A man of greet auctorite (1068) 2158

(Unfinished.)

2150. Th. gonne; B. bigonne; F. begunne. 2152. F. noyse an
 highen (!); Th. noyse on hyghen (!); B. nose and yen. 2153. F. B.
 other; Th. others. 2154. F. B. stampen; Th. stampe. 2156. I
 supply nevene. Th. naught; F. B. nat. 2158. Here F. and B. end,
 incomplete. [Here the original poem ceases; the rest, as in Cx. and
 Th., is spurious.]

NOTES

BOOK I.

NOTES to the Hous of Fame might be multiplied almost indefinitely. See p. 6 for some improvements in the spelling of MS. F., which is, on the whole, the best; see p. 7 for some further improvements in the text; and p. 8 for Additional Notes to lines 163, 178, 265, 426, 1273, 1310, 1386, 1745, and 2154. The title of the poem is expressly given in l. 663; for further remarks see the Preface.

Lydgate, in the Prologue to his Fall of Princes, gives a list of Chaucer's poems, in which the House of Fame is, apparently, omitted. At the same time, he says:—

‘He wrote also full many a day agone
Dant in English, him-selfe doth so expresse.’

As Lydgate was well acquainted with the House of Fame (for he alludes to it at least four times in the very same poem), and as no poem was ever heard of bearing so unmeaning a title as ‘Dante in English,’ it is easily seen that he really means the present poem, in which the influence of Dante upon Chaucer is more clearly marked than elsewhere. Lydgate's clumsy and vague phrase ‘him-selfe doth so expresse’ does not mean that Chaucer so called it; but it qualifies the verb ‘wrote’; i.e., in his writing, he expresses himself like Dante did. Such is my proposed explanation of a difficulty to which no answer has ever yet been found.

The Poem is written in three Books; but I number the lines consecutively throughout, for convenience. As some glossaries refer to editions in which the lines of each Book are numbered separately, I also supply the *separate* numbering of Books II. and III. within marks of parenthesis.

ARGUMENT: BOOK I. A discussion on dreams. I will tell you my dream on the 10th of December. But let me first invoke Morpheus. May those who gladly hear me have joy; but may those who dislike my words have as evil a fate as Cræsus, king of Lydia! (1-110).

I slept, and dreamt I was in a temple of glass, dedicated to Venus. On a tablet of brass I found the opening words of Vergil's *Æneid*, after which I saw the destruction of Troy, the death of Priam, the flight of *Æneas*, the loss of *Creusa*, the voyage of *Æneas* to Italy, the storm at sea sent by *Juno*, the arrival of *Æneas* at Carthage, how kindly *Dido* received him, how *Æneas* betrayed and left her, causing *Dido's* lament and suicide. Similar falsehood was seen in *Demophon*, *Achilles*, *Paris*, *Jason*, *Hercules*, and *Theseus*. Next *Æneas* sailed to Italy, and lost *Palinurus*; he visited the lower regions, and there saw *Anchises*, *Palinurus*, *Dido*, and *Deiphobus*. Afterwards he warred in Italy, slew *Turnus*, and won *Lavinia* (111-467).

After this I went out of the temple, and found a large plain. Looking up, I saw an eagle above me, of enormous size and with golden feathers (468-508).

BOOK II. Such a strange vision as mine was never seen by *Scipio*, *Nebuchadnezzar*, *Pharaoh*, or *Turnus*. O *Venus* and *Muses*, help me to tell it! The great eagle swooped down upon me, seized me, and bore me aloft, and told me (in a man's voice) not to be afraid. I thought I was being borne up to the stars, like *Enoch* or *Ganymede*. The eagle then addressed me, and told me some events of my own life, and said that he would bear me to the House of Fame, where I should hear many wonderful things (509-710).

The House stood in the midst, between heaven, earth, and sea, and all sounds travelled thither. 'Geoffrey,' said he, 'you know how all things tend to seek their own proper place; a stone sinks down, whilst smokes flies up. Sound is merely broken air, and if you would know how all sounds come to Fame's House, observe how, when a stone is thrown into water, the rings made by the ripples extend from the spot where it fell till they reach the shore. Just so all earthly sounds travel till they reach Fame's House.' He then bade me look downwards, and asked me what I saw. I saw fields, hills, rivers, towns, and sea; but soon, he had soared so high that the whole earth dwindled to a point. I told him I was higher up than ever was *Alexander*, *Scipio*, *Dædalus*, or *Icarus*. He then bade me look upward; and I saw the zodiac and the milky way, and clouds, mist, snows, rains, and winds gathered beneath me. Then I thought of *Boethius* and *Marcian*, and their descriptions of heaven. The eagle would have taught me the names of the stars, but I cared not to learn. He then asked me if I could now hear the sounds that murmured in the House of Fame. I

said they sounded like the beating of the sea on rocks (711-1045).

Then he set me down upon my feet in a way that led to the House, and bade me go forward; observing that I should find that the *words* that flew about in Fame's House assumed the outward forms of the *men* upon earth who uttered them (1046-90).

BOOK III. Apollo, aid me to write this last book! My rime is artless; I aim at expressing my thoughts only (1091-1109).

The House of Fame stood high upon a lofty rock, which I climbed laboriously. The rock was formed of ice. On the southern side it was covered with names, many of the letters of which were melted away. On the northern side, it was likewise covered with names, which remained unmelted and legible. On the top of the mountain I found a beautiful House, which I cannot describe though I remember it. It was all of beryl, and full of windows. In niches round about were harpers and minstrels, such as Orpheus, Arion, Chiron, and Glasgerion. Far from these, by themselves, was a vast crowd of musicians. There were Marsyas, Misenus, Joab, and others. In other seats were jugglers, sorcerers, and magicians; Medea, Circe, Hermes, and Coll Tregetour. I next beheld the golden gates. Then I heard the cries of those that were heralds to the goddess Fame. How shall I describe the great hall, that was plated with gold, and set with gems? High on a throne of ruby sat the goddess, who at first seemed but a dwarf, but presently grew so that she reached from earth to heaven. Her hair was golden, and she was covered with innumerable ears and tongues. Her shoulders sustained the names of famous men, such as Alexander and Hercules. On either side of the hall were huge pillars of metal. On the first of these, composed of lead and iron, was the Jew Josephus; the iron was the metal of Mercury, and the lead, of Saturn. Next, on an iron pillar, was Statius; and on other iron pillars were Homer, Dares, Dictys, Guido, and the English Geoffrey, who upbore the fame of Troy. On a pillar of iron, but covered over with tin, was Vergil; and beside him Ovid and Lucan. On a pillar of sulphur stood Claudian (1110-1512).

Next I saw a vast company, all worshipping Fame. These she rejected, but would say of them neither good nor bad. She then sent a messenger to fetch Æolus, the god of wind, who should bring with him two trumpets, namely of Praise and Slander. Æolus, with his man Triton, came to Fame. Then, as many undeserving suppliants approached her, she bade

Æolus blow his black trump of Slander. He did so, and from it there issued a stinking smoke; and so this second company got renown, but it was evil. A third company sued to her, and she bade Æolus blow his golden trump of Praise. Straightway he did so, and the blast had a perfume like that of balm and roses. A fourth company, a very small one, asked for no fame at all, and their request was granted. A fifth company modestly asked for no fame, though they had done great things; but Fame bade Æolus blow his golden trumpet, till their praise resounded everywhere. A sixth company of idle men, who had done no good, asked for fame; and their request was granted. A seventh company made the same request; but Fame reviled them; Æolus blew his black trump, and all men laughed at them. An eighth company, of wicked men, prayed for good fame; but their request was refused. A ninth company, also of wicked men, prayed for a famous but evil name, and their request was granted. Among them was the wretch who set on fire the temple at Athens (1513-1867).

Then some man perceived me, and began to question me. I explained that I had come to learn strange things, and not to gain fame. He led me out of the castle and into a valley, where stood the house of Dædalus (i. e. the house of Rumour). This strange house was made of basket-work, and was full of holes, and all the doors stood wide open. All sorts of rumours entered there, and it was sixty miles long. On a rock beside it I saw my eagle perched, who again seized me, and bore me into it through a window. It swarmed with people, all of whom were engaged in telling news; and often their stories would fly out of a window. Sometimes a truth and a lie would try to fly out together, and became commingled before they could get away. Every piece of news then flew to Fame, who did as she pleased with each. The house of Dædalus was thronged with pilgrims, pardoners, couriers, and messengers, and I heard strange things. In one corner men were telling stories about love, and there was a crush of men running to hear them. At last I saw a man whom I knew not; but he seemed to be one who had great authority—(*here the poem ends, being incomplete*); ll. 1868-2158).

The general idea of the poem was plainly suggested by the description of Fame in Vergil, the house of Fame as described near the beginning of the twelfth book of Ovid's *Metamorphosis*, and various hints in Dante's *Divina Commedia*. For a close and searching comparison between the House of Fame and

Dante's great poem, see the article by A. Rambeau in *Engl. Studien*, iii. 209.

1. For this method of commencing a poem with a dream, compare The Book of the Duchesse, Parl. of Foules, and The Romance of the Rose.

For discourses on dreams, compare the Nonne Preestes Tale, and the remarks of Pandarus in the fifth book of Troilus. Chaucer here propounds several problems; first, what causes dreams (a question answered at some length in the Nonne Preestes Tale, 103-118); why some come true and some do not (discussed in the same, 151-336); and what are the various sorts of dreams (see note to l. 7 below).

There is another passage in Le Roman de la Rose, which bears some resemblance to the present passage. It begins at l. 18699:—

'Ne ne revoil dire des songes,
S'il sunt voirs, ou s'il sunt mençonges;
Se l'en les doit du tout eslire,
Ou s'il sunt du tout à despire:
Porquoi li uns sunt plus orribles,
Plus bel li autre et plus paisible,
Selonc lor apparicions
En diverses complexions,
Et selonc lors divers corages
Des meurs divers et des aages:
Ou se Diex par tex visions
Envoie revelacions,
Ou li malignes esperiz,
Por metre les gens en periz;
De tout ce ne m'entremetrai.'

2. This long sentence ends at line 52.

7. This opens up the question as to the divers sorts of dreams. Chaucer here evidently follows Macrobius, who, in his Commentary on the Somnium Scipionis, lib. i. c. 3, distinguishes five kinds of dreams, viz. *somnium*, *visio*, *oraculum*, *insomnium*, and *visum*. The fourth kind, *insomnium*, was also called *fantasma*; and this provided Chaucer with the word *fantome* in l. 11. In the same line, *oracles* answers to the Lat. *oracula*. Cf. Ten Brink, *Studien*, p. 101.

18. *The gendres*, the (various kinds). This again refers to Macrobius, who subdivides the kind of dream which he calls *somnium* into five species, viz. *proprium*, *alienum*, *commune*, *publicum*, and *generale*, according to the things to which they

relate. *Distauce of tymes*, i. e. whether the thing dreamt of will happen soon, or a long time afterwards.

20. 'Why this is a greater (more efficient) cause than that.'

21. This alludes to the four chief complexions of men; cf. Nonne Prestes Tale, 104. The four complexions were the sanguine, phlegmatic, melancholy, and choleric; and each complexion was likely to have certain sorts of dreams. Thus, in the Nonne Preestes Tale, 108, the *choleric* man is said to dream of arrows, fire, fierce carnivorous beasts, strife, and dogs; whilst the *melancholy* man will dream of bulls and bears and black devils.

22. *Reflexiouns*, the reflections or thoughts to which each man is most addicted; see Parl. of Foules, 99-105.

24. 'Because of too great feebleness of their brain (caused) by abstinence,' &c.

43. *Of propre kynde*, owing to its own nature.

48. The *y* in *By* is run on to the *a* into *avtsiouns*.

53. 'As respects this matter, may good befall the great clerks that treat of it.' Of these great clerks, Macrobius was one, and Jean de Meun another. Vincent of Beauvais has plenty to say about dreams in his *Speculum Naturale*, lib. xxvi.; and he refers us to Aristotle, Gregory (*Moralia*, lib. viii.), Johannes de Rupella, Priscianus (*ad Cosdroe regem Persarum*), Augustinus (*in Libro de diuinatione dæmonum*), Hieronimus (*super Matheum*, lib. ii.), Thomas de Aquino, Albertus, &c.

58. Repeated (nearly) from l. 1.

63. I here give the text as restored by Willert, who shows how the corruptions in ll. 62 and 63 arose. First of all *dide* was shifted into l. 62, giving *as dide I*; as in Caxton's print. Next, an additional *now* was put in place of *dide* in l. 63; as in P., B., F., and Th., and *dide* was dropped altogether. After this, F. turned the *now* of l. 64 into *yow*, and Cx. omitted it. See also note to l. 111.

64. 'Which, as I can (best) now remember.'

68. Pronounced fully:—With spé-ci-ál de-vó-ci-óun.

69. Morpheus; see Book of Duch. 137. From Ovid, Met. xi. 592—612; esp. ll. 602, 3:—

'Saxo tamen exit ab imo
Rivus aquæ Lethes.'

73. 'Est prope Cimmerios,' &c.; Met. xi. 592.

75. See Ovid, Met. xi. 613-5; 633.

76. *That . . her* is equivalent to *whose*; cf. Kn. Tale, 1852.

81. Cf. 'Colui, che tutto move,' i. e. He who moves all; Parad. i. 1.

88. Read *pouért*; cf. Clerkes Tale, 816.

92. Read *misdém-e*; final *e* not elided.

93. Read *malicious*.

98. 'That, whether he dream when bare-footed or when shod'; whether in bed by night or in a chair by day; i. e. in every case. The *that* is idiomatically repeated in l. 99.

105. The dream of Croesus, king of Lydia, and his death vpon a gallows, form the subject of the last story in the Monkes Tale. Chaucer got it from the Rom. de la Rose, which accounts for the form *Lyde*. The passage occurs at l. 6513:—

'Cresus . . .

Qui refu roi de toute *Lyde*, . . .

Qu'el vous vuet faire au *gibet* pendre.'

109, 110. The rime is correct, because *abreyd* is a *strong* verb. Chaucer does not rime a pp. with a *weak* pt. tense, which should have a final *e*. It is a point as to which he is very particular. According to Mr. Cromie's Rime-Index, there is just *one* exception, viz. in the Kn. Tale, 525, 526, where the pt. t. *seyde* is rimed with the 'pp. *leyde*.' But Mr. Cromie happens to have overlooked the fact that *leyde* is here *not* the pp., but the *past tense*! In other words, there is really *no* exception to Chaucer's usual practice in the whole of the Cant. Tales. Cf. Book of the Duchesse, 192. In l. 109, he refers to l. 65.

111. Here again, as in l. 63, is a mention of Dec. 10. Ten Brink (Studien, p. 151) suggests that it may have been a *Thursday*; cf. the mention of *Jupiter* in ll. 608, 642, 661. If so, the year was 1383.

115. 'Like one that was weary with having overwalked himself by going two miles on pilgrimage.' The difficulty was not in the walking two miles, but in doing so under difficulties, such as going barefoot for penance.

117. *Corseynt*; O.F. *cors seint*, lit. holy body; hence a saint or sainted person, or the shrine where a saint was laid. See Robert of Brunne, Handlyng Synne, 8739:—

'And hys ymage ful feyre depeynte,

Ryzt as he were a *cors seynt*.'

See also P. Plowman, B. v. 539; Morte Arthure, 1164; and (the spurious) Chaucer's Dream, 942.

118. 'To make that soft (or easy) which was formerly hard.' The allusion is humorous enough; viz. to the bonds of

matrimony. Here again Chaucer follows Jean de Meun, Rom. de la Rose, 8871:—

‘Mariages est maus liens,
Ainsinc m’aïst saint Juliens
Qui pelerins errans herberge,
Et saint Lienart qui defferge
Les prisonniers bien repentans,
Quant les voit à soi démentans;’

i.e. ‘Marriage is an evil bond—so may St. Julian aid me, who harbours wandering pilgrims; and St. Leonard, who frees from their fetters (lit. un-irons) such prisoners as are very repentant, when he sees them giving themselves the lie (or recalling their word).’ The ‘prisoners’ are married people, who have repented, and would recal their plighted vow.

St. Leonard was the patron-saint of captives, and it was charitably hoped that he would extend his protection to the wretched people who had unadvisedly entered into wedlock, and soon prayed to get out of it again. They would thus exchange the *hard* bond for the *soft* condition of freedom. ‘St. Julian is the patron of pilgrims; St. Leonard and St. Barbara protect captives’; Brand, Pop. Antiquities, i. 359. And, at p. 363 of the same, Brand quotes from Barnabee Googe:—

‘But Leonerd of the prisoners doth the bandes asunder pull,
And breaks the prison-doores and chaines, wherewith his church is full.’

St. Leonard’s day is Nov. 6.

119. The MSS. have *slept-e*, which is dissyllabic. Read *sleep*, as in C. T. Prol. 397.

120. Hence the title of one of Lydgate’s poems, the Temple of Glass, which is an imitation of the present poem.

130. Cf. the description of Venus’ temple (Kn. Tale, 1060), which is imitated from that in Boccaccio’s Teseide.

133. Cf. ‘naked fletyng in the large see . . . And on hire heed, ful semely for to see, A rose garland fresh and wel smellyng’; Kn. Tale, 1098.

137. ‘Hir dowves’; Kn. Tale, 1104. ‘Cupido’; id. 1105.

138. *Vulcano*, Vulcan; note the Italian forms of these names. Boccaccio’s Teseide has *Cupido* (vii. 54), and *Vulcano* (vii. 43). His face was brown with working at the forge.

143. A large portion of the rest of this First Book is taken up with a summary of the earlier part of Vergil’s Aeneid. We have here a translation of the well-known opening lines:—

'Arma uirumque cano, Troiæ qui primus ab oris
 Italiam, fato profugus, Lauinia uenit
 Littora.'

152. *Synoun*, Sinon; Aen. ii. 195.

153. *With*, i.e. who with; *who* is understood.

155. *Made the hors broght*, caused the horse to be brought. On this idiom, see my note to Man of Lawes Tale, 171.

158. *Ilioun*, Ilium. *Ilium* is only a poetical name for Troy; but the medieval writers often use it in the restricted sense of the citadel of Troy, where was the temple of Apollo and the palace of Priam. Thus, in the alliterative Troy-book, 11958, *ylion* certainly has this sense; and Caxton speaks of 'the palays of *ylion*'; see Spec. of English, ed. Skeat, p. 94. See also the parallel passage in the Nonne Preestes Tale, 535. Still more clearly, in the Leg. Good Women (Dido, 13), Chaucer says, of 'the tour Ilioun,' that it 'of the citee was the cheef dungeoun.'

160. *Polite*, Polites; Aen. ii. 526. Also spelt *Polite* in Troil. iv. 53.

163. *Brende*, was on fire; used intransitively, as in l. 537.

164-173. See Aen. ii. 589-733.

174. *His* refers to Aeneas; Aen. ii. 736.

177. Iulus and Ascanius were one and the same person; see Aen. i. 267. On the other hand, Brutus was *not* the same person as Cassius; see Monkes Tale, B. 3887.

182. *Wente*, foot-path; Aen. ii. 737. Cf. Book Duch. 398.

184. 'So that she was dead, but I know not how.' Vergil does not say *how* she died.

185. *Gost*, ghost; see Aen. ii. 772.

198. Here Chaucer returns to the first book of the Æneid, which he follows down to l. 256.

204. 'To blow forth, (with winds) of all kinds'; cf. Aen. i. 85.

219. *Ioves*, Jove, Jupiter. This curious form occurs again, ll. 586, 597, 630; see note to l. 586. It is an O. F. nominative, with the usual suffixed *s* which marks that case. Boccaccio has *Giove*.

226. *Achate* (trisyllabic), Achates, Aen. i. 312; where the abl. form *Achate* occurs.

239. The story of Dido is told at length in Le Rom. de la Rose, 13378; in The Legend of Good Women; and in Gower, Conf. Amantis, bk. iv., ed. Pauli, ii. 4. Chaucer now passes on to the fourth book of the Æneid, till he comes to l. 268 below.

272. 'It is not all gold that glistens.' A proverb which

Chaucer took from Alanus de Insulis; see my note to Can. Yeoman's Tale, 962.

273. 'For, as sure as I hope to have good use of my head.' *Brouke* is, practically, in the optative mood. Cf. 'So mot I brouke wel myn eye tweye'; Nonne Preest. Tale, 479. The phrase occurs several times in the Tale of Gamelyn; see note to l. 334 of that poem in my edition.

280-283. These four lines occur in Thynne's edition only, but are probably quite genuine. It is easy to see why they dropped out; viz. owing to the repetition of the word *fynde* at the end of ll. 279 and 283. This is a very common cause of such omissions. See note to l. 504.

286. *By*, with reference to.

288. *Gest*, guest; Lat. *aduena*, Æn. iv. 591.

290. 'He that fully knows the herb may safely lay it to his eye.' So in Cotgrave's Dict., s.v. *Herbe*, we find; '*L'herbe qu'on cognoist, on la doit lier à son doigt*'; Prov. Those, or that, which a man knowes best, he must use most.'

305. In the margin of MSS. F. and B. is here written:—'*Cauete uos, innocentes mulieres.*'

315. *Swete herte*; hence E. *sweetheart*; cf. l. 326.

329. I have no hesitation in inserting *I* after *Agilte*, as it is absolutely required to complete the sense. Read—*Agill' I yôw*, &c.

343. Pronounce *determinen* (*i* as *ee* in *beet*).

350. 'Fama, malum quo non aliud *uelocius* ullum,' Æn. iv. 174; quoted in the margin of MSS. F. and B.

351. 'Nichil occultum quod non reueletur'; Matt. x. 26: quoted in the margin of MSS. F. and B.

355. *Seyd y-shamed be*, said to be put to shame.

359. *Eft-sones*, hereafter again. In the margin of MSS. F. and B. we here find:—'*Cras poterunt turpia fieri sicut heri.*' By reading *fieri turpia*, this becomes a pentameter; but it is not in Ovid, nor (I suppose) in classical Latin.

361. *Doon*, already done. *To done*, yet to be done.

366. I read *in* for *into* (as in the MSS.). For similar instances, where the scribes write *into* for *in*, see Einkenel, Streifzüge durch die Mittelengl. Syntax, p. 145.

367. In the margin of MSS. F. and B. is an incorrect quotation of Æn. iv. 548-9:—'*tu prima furentem His, germana, malis oneras.*'

378. *Eneidos*; because the books are headed *Æneidos liber primus*, &c.

379. See Ovid, *Heroides*, Epist. vii—Dido Æneæ.

380. *Or that*, ere that, before.

381. Only Th. has the right reading, viz. *And nere it to longe to endyte* (where *longe* is an error for *long*). The expressions *And nor hyt were* and *And nere it were* are both ungrammatical. *Nere* = *ne were*, were it not.

388. In the margin of F. and B. we find :—‘Nota: of many vntrewe louers. Hospita, Demaphoon, tua te R[h]odopeia Phyllis Ultra promissum tempus abesse queror.’ These are the first two lines of Epistola ii. in Ovid’s *Heroides*, addressed by Phyllis to Demophoon. All the examples here given are taken from the same work. Epist. iii. is headed *Briseis, Achilli*; Epist. v., *Oenone Paridi*; Epist. vi., *Hypsipyle Iasoni*; Epist. xii., *Medea Iasoni*; Epist. ix., *Deianira Herculi*; Epist. x., *Ariadne Theseo*. These were evidently suggested by the reference above to the same work, l. 379. See the long note to Group B, l. 61, in my edition of the Prioresses Tale.

Demophoon, son of Theseus, was the lover of Phyllis, daughter of king Sithon in Thrace; she was changed into an almond-tree.

392. *His terme pace*, pass beyond or stay behind his appointed time. He said he would return in a month, but did not do so. See the story in The Legend of Good Women. Gower (ed. Pauli, iii. 361) alludes to her story, in a passage much like the present one.

397. In the margin of F. and B.—‘Ouidius. Quam legis a rapta Briseide litera venit’; *Heroid.* Ep. iii. 1.

401. In the same :—‘Ut [*miswritten* Vbi] tibi Colc[h]orum memini regina uacauit’; *Heroid.* Ep. xii. 1.

402. In the margin of F. and B. :—‘Gratulor Oechaliam’; *Heroid.* Ep. ix. 1; but *Oechaliam* is miswritten *yotholia*.

405. Gower also tells this story; ed. Pauli, ii. 306.

407. In F. and B. is quoted the first line of Ovid, *Heroid.* x. 1. *Adriane*, Ariadne; just as in C. T., Group B, l. 67. Gower has *Adriagne*.

409. ‘For, whether he had laughed, or whether he had frowned’; i. e. in any case. Cf. l. 98.

411. ‘If it had not been for Ariadne.’ We have altered the form of this idiom.

416. *Yle*, isle of Naxos; see note to C. T. Group B, l. 68, in my edition of the Prioresses Tale.

429. *The book*, i. e. Vergil; Æn. iv. 252.

434. *Go*, gone, set out; correctly used. Chaucer passes on to

Æneid, bk. v. The *tempest* is that mentioned in *Æn.* v. 10; the *steersman* is Palinurus, who fell overboard; *Æn.* v. 860.

439. See *Æn.* bk. vi. The *isle* intended is Crete, *Æn.* vi. 14, 23; which was not at all near (or 'besyde') Cumæ, but a long way from it. *Æneas* then descends to hell; sees Anchises (vi. 679); Palinurus (337); Dido (450); Deiphobus, son of Priam (495); and the tormented souls (580).

447. *Which* refers to the various sights in hell.

449. *Claudian*, Claudius Claudianus, who wrote *De raptu Proserpinae* about A.D. 400. *Daunte* is Dante, with reference to his *Inferno*.

451. Chaucer goes on to *Æn.* vii-xii, of which he says but little.

458. *Lavyna* is Lavinia; the form *Lavina* occurs in Dante, *Purg.* xvii. 37.

468. Accent *Whan*; compare the next line.

474. 'But I do not know who caused them to be made.'

475. Read *ne in* as *nin*; as in Squi. Tale, 35.

482. This waste space corresponds to Dante's 'gran diserto,' *Inf.* i. 64; or, still better, to his 'landa' (*Inf.* xiv. 8), which was too sterile to support plants. So again, l. 486 corresponds to Dante's 'arena arida e spessa,' which has reference to the desert of Libya; *Inf.* xiv. 13.

487. 'As fine [said of the sand] as one may see still lying.' Jephson says *yet* must be a mistake, and would read *yt*. But it makes perfect sense. Cx. Th. read *at eye* (put for *at yē*) instead of *yet lye*, which is perhaps better. *At yē* means 'as presented to the sight.'

498. *Kenne*, discern. The offing at sea has been called the *kenning*; and see *Kenning* in Halliwell.

500. *More*, greater. Imitated from Dante, *Purgat.* ix. 19, which Cary translates thus:—

'Then, in a vision, did I seem to view
A golden-feather'd eagle in the sky,
With open wings, and hovering for descent.'

Cf. also the descent of the angel in *Purg.* ii. 17-24.

504-7. The omission of these lines in F. and B. is simply due to the scribe slipping from *bright* in l. 503 to *brighte* in l. 507. Cf. note to l. 280.

HOUSE OF FAME: BOOK II.

511. *Listeth*, pleases, is pleased; the alteration (in MS. F.) to *listeneth* is clearly wrong, and due to confusion with *herkneth* above.

514. *Isaye*, Isaiah; actually altered, in various editions, to *I saye*, as if I meant 'I say.' The reference is to 'the vision of Isaiah'; Isa. i. 1; vi. 1. *Scipioun*, Scipio; see note to Parl. Foules, 31, and cf. Book of the Duch. 284.

515. *Nabugodonosor*, Nebuchadnezzar. The same spelling occurs in the Monkes Tale (Group B, 3335), and is a mere variant of the form *Nabuchodonosor* in the Vulgate version, Dan. i-iv. Gower has the same spelling; Conf. Amant. bk. i., near the end.

516. *Pharo*; spelt *Pharao* in the Vulgate, Gen. xli. 1-7. See Book of the Duchesse, 280-3.

Turnus; alluding to his vision of Iris, the messenger of Juno; Æneid ix. 6. *Elcanor*; this somewhat resembles *Elkanah* (in the Vulgate, *Elcana*), 1 Sam. i. 1; but I do not know where to find any account of his vision, nor do I at all understand who is meant.

518. *Cipris*, Venus, goddess of Cyprus; called *Cipryde* in Parl. Foules, 277. Dante has *Ciprigna*; Par. viii. 2.

519. *Favour*, favourer, helper, aid; not used in the ordinary sense of Lat. *fauor*, but as if it were formed from O.F. *faver*, Lat. *fauere*, to be favourable to. Godefroy gives an example of the O.F. verb *faver* in this sense.

521. *Parnaso*; the spelling is imitated from the Ital. *Parnaso*, i. e. Parnassus, in Dante, Par. i. 16. So also *Elicon* is Dante's *Elicona*, i. e. Helicon, Purg. xxix. 40. But the passage in Dante, which Chaucer here especially imitates is that in Inf. ii. 7-9:—

'O Muse, o alto ingegno, or m' aiutate;
O mente, che scrivesti ciò ch' io vidi,
Qui si parrà la tua nobilitate.'

This Cary thus translates:—

'O Muses! O high genius, now vouchsafe
Your aid. O mind, that all I saw hast kept
Safe in a written record, here thy worth
And eminent endowments come to proof.'

Hence *ye* in l. 520 answers to Dante's *Muse*, the Muses; and

Thought in l. 523 answers to Dante's *mente*. Cf also Parad. xviii. 82-87. And see the parallel passage in *Anelida*, 15-19.

The reason why Chaucer took *Helicon* to be a well rather than a mountain is because Dante's allusion to it is dubiously worded; see *Purg.* xxix. 40.

528. *Engyne* is accented on the latter syllable, as in *Troil.* ii. 565, iii. 274.

529. *Egle*, the eagle in l. 499; cf. ll. 503-7.

534. Partly imitated from Dante, *Purg.* ix. 28-30:—

‘Poi mi pareo che, più rotata un poco,
Terribil come fulgor discendesse,
E me rapisse suso infino al foco.’

Cary's translation is:—

‘A little wheeling in his æry tour,
Terrible as the lightning, rushed he down,
And snatch'd me upward even to the fire.’

But Chaucer follows still more closely, and verbally, a passage in Machault's *Jugement du Roi de Navarre*, ed. Tarbé, 1849, p. 72, which has the words—

‘la foudre
Que mainte ville mist en poudre’;

i. e. literally, ‘the *foudre* (thunder-bolt) which reduces many a town to powder.’

Curiously enough, almost the same words occur in Boethius, bk. i. met. 4, where Chaucer's translation has:—‘ne þe wey of ponder-lyȝt, þat is wont to smyte heyȝe toures.’ It hence appears that Chaucer copies Machault, and Machault translates Boethius. There are some curious M. E. verses on the effects of thunder in *Popular Treatises on Science*, ed. Wright, p. 136.

Foudre represents the Lat. *fulgur*. One of the queer etymologies of medieval times is, that *fulgur* is derived *a feriendo*; Vincent of Beauvais, *Spec. Nat.* iv. 59. It was held to be quite sufficient, that both *fulgur* and *ferire* begin with *f*.

537. *Brende*, burnt, was set on fire. The idea is that of a falling thunderbolt, which seems to have been conceived of as being a material mass, set on fire by the rapidity of its passage through the air; thus confusing the flash of lightning with the fall of a meteoric stone. See Mr. Aldis Wright's note on *thunder-stone*, *Jul. Cæs.* i. 3. 49.

543. *Hente*, caught. We find a similar use of the word in an

old translation of Map's Apocalypsis Goliæ, printed in Morley's Shorter Eng. Poems, p. 13:—

'And by and by I fell into a sudden trance,
And all along the air was marvellously hent.'

544. *Sours*, sudden ascent, a springing aloft. It is well illustrated by a passage in the Somp. Tale (C. T. 7520):—

'Therfor right as an hauk upon a *sours*
Up springeth into the aire, right so praieres
Of charitable and chast besy freres
Maken hir *sours* to Goddes eres two.'

It is precisely the same word as M. E. *sours*, mod. E. *source*, i. e. rise, spring (of a river). Etymologically, it is the feminine of O. F. *sors*, pp. of *sordre*, to rise (Lat. *surgere*). At a later period, the *r* was dropped, and the word was strangely confused in sound with the verb *souse*, to pickle. Moreover, the original sense of 'sudden ascent' was confused with that of 'sudden descent,' for which the correct term was (I suppose) *swoop*. Hence the old verb to *souse*, in the sense 'to swoop down,' or 'to pounce upon,' or 'to strike,' as in Shak. K. John, v. 2. 150; Spenser, F. Q. i. 5. 8; iii. 4. 16; iv. 3. 19, 25; iv. 4. 30; iv. 5. 36; iv. 7. 9. The sense of 'downward swoop' is particularly clear in Spenser, F. Q. ii. 11. 36:—

'Eft fierce retourning, as a faulcon fayre,
That once hath failed of her *souse* full neare,
Remounts againe into the open ayre,
And unto better fortune doth her-selfe prepayre.'

Such is the simple solution of the etymology of mod. E. *souse*, as used by Pope (Epilogue to Satires, Dial. ii. 15)—'Spread thy broad wing, and *souse* on all the kind.'

557. Cf. Dante, *Inf.* ii. 122:—'Perchè tanta viltà nel core allette?' Also *Purg.* ix. 46:—'Non aver tema.'

562. 'One that I could name.' This personal allusion can hardly refer to any one but Chaucer's wife. The familiar tone recalls him to himself; yet the eagle's voice sounded kindly, whereas the poet sadly tells us that his wife's voice sounded far otherwise: 'So was it never wont to be.' See Ward's Chaucer, pp. 84, 85; and cf. l. 2015 below.

573. It would appear that, in Chaucer, *sēynt* is sometimes dissyllabic; but it may be better here to use the feminine form *seynt-e*, as in l. 1066. Observe the rime of *Márie* with *cárie*.

576. 'For so certainly may God help me, as thou shalt have no harm.'

586. *Ioves*, Jove, Jupiter; cf. l. 597. This remarkable form occurs again in Troil. ii. 1607, where we find the expression '*Ioves* let him never thrive'; and again in Troil. iii. 3—'*O Ioves* doghter dere'; and in Troil. iii. 15, where *Ioves* is in the vocative case. The form is that of an O.F. nominative; cf. *Charles, Jacques, Jules*.

Stellifye, make into a constellation; 'whether will Jupiter turn me into a constellation.' This alludes, of course, to the numerous cases in which it was supposed that such heroes as Hercules and Perseus, or such heroines as Andromeda and Callisto were changed into constellations; see Kn. Tale, 1198. Cf. 'No wonder is thogh Iove hir stellifie'; Leg. Good Women, prol. 525.

588. Perhaps imitated from Dante, Inf. ii. 32, where Dante says that he is neither Æneas nor Paul. Chaucer here refers to various men who were borne up to heaven, viz. Enoch (Gen. v. 24), Elijah (2 Kings ii. 11), Romulus, and Ganymede. Romulus was carried up to heaven by Mars; Ovid, *Metam.* xiv. 824. Ganymede was carried up to heaven by Jupiter in the form of an eagle; see Ovid, *Metam.* x. 160, where Ovid adds:—

'qui nunc quoque pocula miscet,
invitaque Iovi nectar Iunone ministrat.'

In the passage in Dante (Purg. ix. 19-30) already alluded to above (note to l. 534), there is a reference to Ganymede (l. 23).

592. *Boteler*, butler. No burlesque is here intended. 'The idea of Ganymede being *butler* to the gods appears ludicrous to us, who are accustomed to see the office performed by menial servants. But it was not so in the middle ages. Young gentlemen of high rank carved the dishes and poured out the wine at the tables of the nobility, and grace in the performance of these duties was highly prized. One of the oldest of our noble families derives its surname from the fact that its founder was *butler* to the king'; Bell. So also, the royal name of *Stuart* is merely *steward*.

597. *Therabout*, busy about, having it in intention.

600-4. Imitated from Vergil's words of reassurance to Dante; Inf. ii. 49.

608. The eagle says he is Jupiter's eagle; '*Iouis ales*,' Æn. i. 394.

614-640. A long sentence of 27 lines.

618. I supply *goddesse*, to complete the line. Cf. 'In worship

of Venús, goddess of love'; Kn. Tale, 1046; and again, 'goddess,' id. 243, 299.

621. The necessity for correcting *lytel* to *lyte* is obvious from the rime, since *lyte* is rimes with *dytees*. Chaucer seems to make *lyte* dissyllabic; it rimes with *Arcite*, Kn. Ta. 476, 1769, 1816; and with *hermyte* in l. 659 below. In the present case, the *e* is elided—*lyt'is*. For similar rimes, cf. *nones*, *non is*, C. T. Prol. 523; *beryis*, *mery is*, Non. Pr. Ta. 145; *swevenis*, *swevene is*, id. 101.

623. In a note to Cant. Ta. 17354, Tyrwhitt says that perhaps *cadence* means 'a species of poetical composition distinct from riming verses.' But it is difficult to shew that Chaucer ever composed anything of the kind, unless it can be said that his translation of Boethius or his Tale of Melibeus is in a sort of rhythmical prose. It seems to me just possible that by *rime* may here be meant the ordinary riming of two lines together, as in the Book of the Duchess and the House of Fame, whilst by *cadence* may be meant lines disposed in stanzas, as in the Parliament of Fowles. There is nothing to shew that Chaucer had, at this period, employed the 'heroic verse' of the Legend of Good Women. However, we find the following quotation from Jullien in Littré's Dictionary, s. v. *Cadence*. 'Dans la prose, dans les vers, la cadence n'est pas autre chose que le rythme ou le nombre: seulement on y joint ordinairement l'idée d'une certaine douceur dans le style, d'un certain art dans l'arrangement des phrases ou dans le choix des mots que le rythme proprement dit ne suppose pas du tout.' This is somewhat oracular, as it is difficult to see why *rhythm* should not mean much the same thing.

639, 640. Cf. Troilus, i. 517, 518.

652. In a note upon the concluding passage of the Cant. Tales, Tyrwhitt says of the House of Fame:—'Chaucer mentions this among his works in the Leg. Good Women, verse 417. He wrote it while he was Comptroller of the Custom of Wools, &c. (see Bk. ii. l. 144–8 [the present passage]), and consequently after the year 1374.' See Ward's Chaucer, pp. 76, 77, with its happy reference to Charles Lamb and his 'works'; and compare a similar passage in the Prol. to Legend of Good Women, 30–6.

662. Cf. Dante, *Inf.* i. 113, which Cary thus translates:—

—'and I, thy guide,
Will lead thee hence through an eternal space.'

678. *Long y-served*, faithfully served for a long time, i.e. after

a long period of devotion; alluding to the word *servant* in the sense of lover.

681. Alluding to sudden fallings in love, especially 'at first sight.' Such take place at hap-hazard; as if a blind man should accidentally frighten a hare, without in the least intending it. We find in Hazlitt's collection of Proverbs—'The hare starts when a man least expects it'; p. 373.

682. *Iolytee and fare*, happiness and good speed. The very same words are employed, but ironically, by Theseus in the Knight's Tale; ll. 949, 951. The *hare* also accompanies them; id. 952.

683. 'As long as they find love to be as true as steel.' Cf. Troilus, iv. 325:—'God leve that ye fynde ay love of stele.'

689. 'And more beards made in two hours,' &c. 'Yet can a miller make a clerkes berd'; (Reves Tale), C. T. 4094. 'Yet coude I make his berd': C. T. 5943. Tyrwhitt's note on the former passage is: '*make a clerkes berd*,' i. e. cheat him. *Faire la barbe* is to *shave*, or *trim* the beard; but Chaucer translates the phrase literally, at least when he uses it in its metaphorical sense. Boccace has the same metaphor, *Decamerone*, viii. 10. Speaking of some exorbitant cheats, he says that they applied themselves '*non a radere, ma a scorticare huomini*' [not to shave men, but to scarify them]; and a little lower—'*si a soavemente la barbiera saputo menare il rasoio*' [so agreeably did the she-barber know how to handle the razor]. *Barbiera* has a second and a bad sense; see Florio's Dictionary.

'Myght I thaym have spyde,
I had *made thaym a berd*.'

Towneley Mysteries, p. 144.

692. *Holding in hond* means keeping in hand, attaching to oneself by feigned favours; just as *to bear in hand* used to mean to make one believe a thing; see my note to Man of Lawes Tale, 620.

695. *Lovedayes*, appointed days of reconciliation; see Morris's note to Chaucer's Prol. 258, and my note to P. Plowman, B. iii.

157. 'What, quod she, maked I not a *louedaie*, bitwene God and mankind, and chese a maide to be nompere [umpire], to put the quarell at ende?' Test. of Love, bk. i. ed. 1561, fol. 287.

698. *Cornes*, grains of corn; see note to Monkes Tale (Group B, 3225), in my edition of the Prioresses Tale, &c.

700. *Wis*, certainly; cf. *i-wis*. The *i* is short.

702. *Impossible* (accent on *i*); cf. Clerkes Tale, 713.

703. *Pyes*, mag-pies, chattering birds; Squi. Ta. 649.

708. *Worthy for to leve*, worthy to believe, worthy of belief.

712. *Thyn owne book*, i.e. the book you are so fond of, viz. Ovid's *Metamorphoses*, which Chaucer quotes so continually. Libraries in those days were very small (Cant. Ta. Prol. 294); but we may be almost certain that Chaucer had a copy of the *Metamorphoses* of his own. The reference here is to Ovid's description of the House of Fame, *Metam.* xii. 39-63. See Golding's translation of this passage in the Preface.

730. Cf. Dante, *Par.* i. 109, which Cary thus translates:—

‘All natures lean,
In this their order, diversely,’ &c.

738. *That* practically goes with *hit falleth down*, in l. 741. The sentence is ill-constructed, and not consistent with grammar, but we see what is meant.

742. *By*, with reference to (as usual in M.E.). Cf. Dante, *Purg.* xviii. 28, which Cary thus translates:—

‘Then, as the fire points up, and mounting seeks
His birth-place and his lasting seat,’ &c.

745. *At his large*, unrestrained, free to move.

746. *Charge*, a heavy weight, opposed to *light thing*. The verb *seke* is understood from l. 744. ‘A light thing (seeks to go) up, and a weight (tends) downwards.’ In Tyrwhitt's glossary, the word *charge*, in this passage, is described as being a verb, with the sense ‘to weigh, to incline on account of weight.’ How this can be made to suit the context, I cannot understand. *Charge* occurs as a sb. several times in Chaucer, but chiefly with the secondary sense of ‘importance’; see Kn. Tale, 426, 1429, and the Glossaries to the Prioresses Tale and Man of Lawes Tale. In the Clerkes Tale, 163, it means ‘weight,’ nearly as here.

750. *Skilles*, reasons. The above ‘reasons’ prove nothing whatever as regards the fish in the sea, or the trees in the earth; but the eagle's mode of reasoning must not be too closely enquired into. The fault is not Chaucer's, but arises from the extremely imperfect state of science in the middle ages. Chaucer had to accept the usual account of the four elements, disposed, according to their weight, in four layers; earth being at the bottom, then water, then air, and lastly fire above the air. See the whole scheme in Gower, *Conf. Amant.* bk. vii.; ed. Pauli, ii. 104: or *Popular Treatises on Science*, ed. Wright, p. 134.

765. So also in Cant. Tales, 7814 :—

‘every soun
Nis but of eir reverberacioun,
And ever it wasteth lite and lite awaye.’

The theory of sound is treated of in Vincent of Beauvais, *Speculum Naturale*, lib. iv. c. 14. The ancients seem to have understood that sound is due to the vibration of the air; see ll. 775, 779. Thus, in the treatise by Boethius, *De Musica* (to which Chaucer expressly refers in Non. Prest. Tale, l. 472), lib. i. c. 3, I find :—‘Sonus vero præter quendam pulsum percussionemque non redditur . . . Idcirco definitur sonus, aeris percussio indissoluta usque ad auditum.’

788. *Experience*, i. e. experiment. The illustration is a good one; I have no doubt that it is obtained, directly or at second-hand, from Boethius. Vincent of Beauvais, *Spec. Nat.* lib. xxv. c. 58, says :—‘Ad quod demonstrandum inducit idem Boetius tale exemplum: Lapis proiectus in medio stagni facit breuissimum circulum, et ille alium, et hoc fit donec vel ad ripas peruenerit vel impetus defecerit.’ This merely gives the substance of what he says; it will be of interest to quote the original passage, from the treatise *De Musica*, lib. i. c. 14, which chapter I quote in full :—

‘Nunc quis modus sit audiendi disseramus. Tale enim quiddam fieri consuevit in uocibus, quale cum paludibus uel quietis aquis iactum eminus mergitur saxum. Prius enim in paruissimum orbem undam colligit, deinde maioribus orbibus, undarum globos spargit, atque eo usque dum fatigatus motus ab eliciendis fluctibus conquiescat. Semperque posterior et maior undula pulsu debiliori diffunditur. Quod si quid sit, quod crescentes undulas possit offendere, statim motus ille reuertitur, et quasi ad centrum, unde profectus fuerat, eisdem undulis rotundatur. Ita igitur cum aer pulsus fecerit sonum, pellit alium proximum, et quodammodo rotundum fluctum aeris ciet. Itaque diffunditur et omnium circumstantium (*sic*) simul ferit auditum, atque illi est obscurior uox, qui longius steterit, quoniam ad eum debilior pulsi aeris unda peruenit.’

792. *Covercle*, a pot-lid. Cotgrave cites the proverb—‘*Tel pot tel couvercle*, Such pot, such potlid, like master, like man.’

794. *Wheel* must have been glossed by *cercle* (circle) in an early copy; hence MSS. F. and B. have the reading—‘That whele sercle wol cause another whele,’ where the gloss has crept into the text.

798. *Roundel*, a very small circle; *compas*, a very large circle. *Roundel* is still a general term for a small circular charge in heraldry; if *or* (golden), it is called a *bezant*; if *argent* (white), it is called a *plate*; and so on. In the Sec. Non. Tale, 45, *compas* includes the whole world.

801. *Multiplying*, increasing in size.

805. 'Where you do not observe the motion above, it is still going on underneath.' This seems to allude to the depression between each undulation.

808. This is an easy way of getting over a difficulty. It is no easy task to prove the contrary of every false theory!

811. *An air aboute*, i. e. a surrounding layer, or hollow sphere, of air.

822. I would rather 'take it in game'; and so I accept it.

826. *Fele*, experience, understand by experiment.

827. I here take the considerable liberty of reading *the mansioun*, by comparison with l. 831. Those who prefer to read *sum place stide*, or *som styde*, or *some stede*, can do so! The sense intended is, obviously—'And that the dwelling-place, to which each thing is inclined to resort, has its own natural stead,' i. e. position. Fishes, for example, naturally exist in *water*; the trees, upon the *earth*; and sounds, in the *air*; water, earth, air, and fire being the four 'elements.' Cf. the phrase—'to be in his *element*.'

836. *Out of*, i. e. not in; answering to l. 838.

846. Referring to Ovid's description, *Met.* xii. 39. 40.

'Orbe locus medio est inter terrasque fretumque
Coelestesque plagas, triplicis confinia mundi.'

I suspect that Ovid's *triplicis confinia mundi* is the origin of Chaucer's phrase *tryne compas*, in Sec. Non. Tale, 45.

857. The 'terms of philosophy' are all fully and remorselessly given by Gower, Conf. Amant. bk. vii.

861. It is remarkable that Chaucer, some years later, repeated almost the same thing in the introduction to his treatise on the Astrolabe, in somewhat different words, viz. 'curious enditing and hard sentence is full heuy atones for swich a child to lerne'; l. 32.

866. *Lewedly*, in unlearned fashion; in his Astrolabe, l. 42, Chaucer says he is 'but a *lewd* compilatour of the labour of olde Astrologiens.'

868. The eagle characteristically says that his reasons are so 'palpable,' that they can be shaken by the *bills*, as men shake

others by the hand. It is perhaps worth adding that the word *bill* was too vulgar and familiar to be applied to a hawk, which had only a *beak* (the French term, whereas *bill* is the A. S. *bile*). 'Ye shall say, this hauke has a large *beke*, or a shortt beke; and call it not *bille*;' Book of St. Alban's, fol. a 6, back. The eagle purposely employs the more familiar term.

873. Chaucer meekly allows that the eagle's explanation is a *likely* one. He was not in a comfortable position for contradiction in argument, and so took a wiser course. The eagle resents this mild admission, and says he will soon find out the truth, 'top, and tail, and every bit.' He then eases his mind by soaring 'upper,' resumes his good temper, and proposes to speak 'all of game.'

888. Cf. Dante, *Par.* xxii. 128, which Cary thus translates:

'Look downward, and contemplate, what a world
Already stretch'd under our feet there lies.'

900. *Unethes*, with difficulty; because large animals could only just be discerned. The graphic touches here are excellent.

901. *Rivér-es*, with accent on the former *e* (pronounced as *a* in *bare*). Cf. Ital. *riviera*.

907. *Prikke*, a point. 'Al þe envyronyng of þe erþe aboute ne halt but þe resoun of a *þrykke* at regard of the gretnesse of heuene'; tr. of Boethius, bk. ii. pr. 7.

'And down fro thennes faste he gan avyse
This litel spot of erthe, that with the see
Enbraced is;' Troilus, bk. v. near the end.

'Vidi questo globo
Tal, ch' io sorriso del suo vil sembiante.'

Dante, *Parad.* xxii. 134.

See also Parl. Foules, 57, 58; and note that the above passage from Troilus is copied from the Teseide (xi. 2).

915. The note in Gilman's Chaucer as to Alexander's *dreams*, is entirely beside the mark. The word *dreme* (l. 917) refers to Scipio only. The reference is to the wonderful mode in which Alexander contrived to soar in the air in a car upborne by four gigantic griffins.

'Now is he won þurȝe þar wingis vp to the wale cloudis;
So hiȝe to heuen þai him hale in a hand-quile,
Midil-erth bot as a mylnestane, na mare, to him semed.'

Wars of Alexander, ed. Skeat (E. E. T. S.), 5523.

Macedo, the Macedonian.

916. *King*, kingly hero; not king in the strict sense. *Dan Scipio*, lord Scipio. See notes to Parl. Foules, 29; Book of the Duch. 284; Ho. Fame, 514.

919. *Dedalus* (i. e. Dædalus) and *Ycarus* (Icarus) are mentioned in the Rom. de la Rose, 5242; and cf. Gower, Conf. Amant. bk. iv., ed. Pauli, ii. 36; and Dante, *Inf.* xvii. 109. All take the story from Ovid, *Metam.* viii. 183. Dædalus constructed wings for himself and his son Icarus, and flew away from Crete. The latter flew too high, and the sun melted the wax with which some of the feathers were fastened, so that he fell into the sea and was drowned. Hence Dædalus is here called *wrecche*, i. e. miserable, because he lost his son; and Icarus *nice*, i. e. foolish, because he disobeyed his father's advice, not to fly too high.

922. *Malt*, melted. Gower has the same word in the same story; ed. Pauli, ii. 37.

925. Cf. Dante, *Par.* xxii. 19, which Cary thus translates:

‘But elsewhere now I bid thee turn thy view.’

930. See note to l. 986 below, where the original passage is given.

931. This line seems to have been suggested by (and to refer solely to) the word *citizein* in l. 930. The note in Bell's Chaucer says: ‘This appears to be an allusion to Plato's Republic.’ If this be not right, I know of no better explanation.

932. *Eyrysshe bestes*, aerial animals; alluding to the signs of the zodiac, such as the Ram, Bull, Lion, Goat, Crab, Scorpion, &c.; and to other constellations, such as the Great Bear, Eagle, Swan, Pegasus, &c. Chaucer himself explains that the ‘zodiak is cleped the cercle of the signes, or the cercle of the *bestes*; for *zodia* in langage of Grek sownyth *bestes* in Latyn tonge’; Astrolabe, part 1, § 21, l. 35. Cf. ‘beasts’ in Rev. iv. 6. The phrase recurs in l. 965 below; see also ll. 1003-7.

934. *Goon*, march along, walk on, like the Ram or Bull; *flee*, fly, like the Eagle or Swan. He alludes to the apparent revolution of the heavens round the earth.

936. *Galaxye*, galaxy, or milky way, formed by streaks of closely crowded stars; already mentioned in the Parl. of Foules, 56. Cary, in a note to Dante, *Parad.* xxv. 18, says that Dante, in the Convito, p. 74, speaks of *la galassia*—‘the galaxy, that is, the white circle which the common people call the way of St. James’; on which Biscioni remarks:—‘The common people formerly considered the milky way as a sign by night to

pilgrims, who were going to St. James of Galacia; and this perhaps arose from the resemblance of the word *galaxy* to *Galicia*; [which may be doubted]. I have often,' he adds, 'heard women and peasants call it the Roman road, *la strada di Roma*.'

The fact is simply, that the Milky Way looks like a sort of road or street; hence the Lat. name *uia lactea*, as in Ovid, *Metam.* i. 168. Hence also the Roman peasants called it *strada di Roma*; the pilgrims to Spain called it *the road to Santiago* (Quarterly Review, Oct. 1873, p. 464); and the English called it the *Wal-singham way*, owing to this being a route much frequented by pilgrims, or else *Watling-street*, which was a famous old road, and probably ran (not as usually said, from Kent to Cardigan Bay, but) from Kent to the Frith of Forth, see Annals of England, p. 6. The name of *Vatlant. Streit* (Watling Street) is given to the milky way in the Complaint of Scotland, ed. Murray, p. 58; and G. Douglas calls it *Watling Streit* in his translation of Vergil, *Æn.* iii. 516, though there is no mention of it in the original; see Small's edition of the Works of G. Douglas, vol. ii. p. 151. And again, it is called *Wadlyng Strete* in Henrysoun's *Traitie of Orpheus*; see Jamieson's Scottish Dictionary. See my note to P. Plowman, C. i. 52; Florence of Worcester, *sub anno* 1013; and Laws of Edward the Confessor, cap. 12.

942. Gower also relates this story (Conf. Amant. ii. 34), calling the sun *Phebus*, and his son *Pheton*, and using *carte* in the sense of 'chariot,' as Chaucer does. Both copy from Ovid, *Metam.* ii. 32-328.

944. *Cart-hors*, chariot-horses (plural). There were four horses, named Pyroeïs, Eous, Aethon, and Phlegon; *Met.* ii. 153. Hence *gonne* and *beren* are in the plural form; cf. l. 952.

948. *Scorpioun*, the well-known zodiacal constellation and sign; called *Scorpius* in Ovid, *Met.* ii. 196.

972. *Boece*, Boethius. He refers to the passage which he himself thus translates: 'I have for sothe swifte fetheres that surmounten the heyght of the heuene; whan the swifte thought hath clothed it-self in tho fetheres, it dispiseth the hateful erthes, and surmounteth the heyghenesse of the greet eyir; and it sēith the cloudes by-hynde hir bak'; bk. iv. met. 1.

985. *Marcian*. Cf. C. T. 9606 (March. Tale):—

'Hold thou thy pees, thou poet Marcian,
That wrytest us that ilke wedding murie
Of hir, Philologie, and him, Mercurie.'

Martianus Minneus Felix Capella was a satirist of the fifth

century, and wrote the Nuptials of Philology and Mercury, *De Nuptiis Philologiæ et Mercurii*, above referred to. It consists of two books, followed by seven books on the Seven Sciences; see Warton's *Hist. E. Poetry*, ed. 1871, iii. 77. 'Book viii (l. 857) gives a hint of the true system of astronomy. It is quoted by Copernicus;' Gilman.

986. *Anteclaudian*. The *Anticlaudianus* is a Latin poem by Alanus de Insulis, who also wrote the *De Planctu Naturæ*, alluded to in the *Parl. of Foules*, 316 (see note). This poem is printed in *Anglo-Latin Satirical Poets*, ed. Wright, pp. 268-428; see, in particular, *Distinctio Quarta*, capp. 5-8, and *Distinctio Quinta*, cap. 1; pp. 338-347. It is from this poem that Chaucer probably borrowed the curious word *citizein* (l. 930) as applied to the *eyrisshe bestes* (l. 932). Thus, at p. 338 of Wright's edition, we find—

'Aeris occultos aditus, secreta, latebras
Altius inquit Phronēsis, sensuque profundo
Vestigans, videt intuitu meliore *vagantes*
Aerios cives.'

So again, ll. 966-969 above may well have been suggested by these lines (on p. 340), and other similar lines:—

'Aeris excursu spatio, quo nubila coeli
Nocte sua texunt tenebras, quo pendula nubes
In se cogit aquas, quo grandinis ingruit imber,
Quo certant venti, quo fulminis ira tumescit,
Æthera transgreditur Phronesis.'

1003. *Or him or here*, or him or her, hero or heroine; e. g. Hercules, Perseus, Cepheus, Orion; Andromeda, Callisto (the Great Bear), Cassiopeia. Cf. *Man of Lawes Tale*, 460.

1004. *Raven*, the constellation *Corvus*; see Ovid, *Fasti*, ii. 243-266. *Either bere*; Ursa Maior and Ursa Minor.

1005. *Ariones harpe*, Arion's harp, the constellation Lyra; Ovid's *Fasti*, i. 316; ii. 76.

1006. *Castor, Polux*; Castor and Pollux; the constellation Gemini. *Delphyne*, Lat. Delphin; the constellation Delphin (Ovid, *Fasti*, i. 457) or Delphinus, the Dolphin.

'Astris Delphina recepti
Iupiter, et stellas iussit habere nouem.'

Ovid's *Fasti*, ii. 117.

1007. *Athalante* does not mean Atalanta, but represents *Atlante*, the ablative case of *Atlas*. Chaucer has mistaken the

form, having taken the story of the Pleiades (the seven daughters of Atlas and Pleione) from Ovid's *Fasti*, v. 83 :—

'Hinc sata *Pleione* cum coelifero *Atlante*
iungitur, ut fama est; *Pleïadasque* parit.'

1021. *Up the heed*, up with your head ; look about you.

1022. 'St. Julian (to our speed) ; lo ! (here is) a good hostelry.' The eagle invokes or praises St. Julian, because they have come to their journey's end, and the poet may hope for a good reception in the House of Fame. St. Julian was the patron saint of hospitality ; see Chaucer's Prologue, 340. In *Le Roman de la Rose*, 8872, I find :—

'Ainsinc m'aïst saint Juliens,
Qui pelerins errans herberge.'

In Bell's Chaucer, i. 92, is the following : "Ce fut celluy Julien qui est requis de ceux qui cheminent pour avoir *bon hostel*" ; *Legende Dorée*. Having by mischance slain his father and mother, as a penance, he established a hospital near a dangerous ford, where he lodged and fed travellers gratuitously.'

See Tale xviii. in the *Gesta Romanorum*, in Swan's Translation ; Caxton's *Golden Legende* ; and the *Metrical Lives of Saints* in MS. Bodley, 1596, fol. 4. 'I pray God and St. Julian to send me a good lodging at night' ; translation of Boccaccio, *Decam.* Second Day, nov. 2 ; quoted in Swan's tr. of *Gesta Romanorum*, p. 372. See Warton, *Hist. Eng. Poet.*, ed. Hazlitt, i. 247 ; ii. 58.

1024. 'Canst thou not hear that which I hear ?'

1034. *Peter* ! By St. Peter ; a common exclamation, which Warton amazingly misunderstood, asserting that Chaucer is here addressed by the name of Peter (*Hist. E. P.*, ed. Hazlitt, ii. 331, note 6) ; whereas it is *Chaucer himself* who uses the exclamation. The Wyf of Bathe uses it also, C. T. 6028 ; so does the Sumpnour, C. T. 6914 ; and the wife in the Shipman's Tale, C. T. 13144 ; and see l. 2000 below. See also my note to l. 665 of the Canon's Yeoman's Tale. But Warton well compares the present passage with Ovid, *Met.* xii. 49-52 :—

'Nec tamen est clamor, sed parvæ murmura uocis ;
qualia de pelagi, si quis procul audiat, undis
esse solent : qualemve sonum, quum Iupiter atras
increpuit nubes, extrema tonitrua reddunt.'

1044. *Beten*, beat. But the other reading *byten* (bite) seems better. Cf. Troil. iii. 737, and the common saying—'It won't bite you.'

1048. Cf. Dante, *Purg.* iii. 67-69. So also *Inf.* xxxi. 83.

1063. *Lyves body*, a person alive; *lyves* is properly an adverb.

1066. *Seynte*; see note to l. 573. *Seynte Clare*, Saint Clara, usually Saint Clare, whose day is Aug. 12. She was an abbess, a disciple of St. Francis, and died A.D. 1253.

HOUSE OF FAME: BOOK III.

1091-1109. Imitated from Dante, *Parad.* i. 13-27. Compare ll. 1106, 1107, with Cary's translation—

‘If thou to me of thine impart so much, . . .
Thou shalt behold me of thy favour'd tree
Come to the foot, and crown myself with leaves.’

And compare l. 1109 with—‘*Entra nel petto mio.*’

1098. This shews that Chaucer occasionally, and intentionally, gives a syllable too little to the verse. In fact, he does so just below, in l. 1106; where *Thou* forms the first foot of the verse, instead of *So thou*, or *And thou*. This failure of the first syllable is common throughout the poem.

1109. *Entreth* is the imperative plural; see note to A. B. C. 17.

1116. ‘*Fama tenet, summaque domum sibi legit in arce*’; Ovid, *Met.* xii. 43. Cf. Dante, *Purg.* iii. 46-48; also Ovid, *Met.* ii. 1-5.

1131. ‘And swoor hir ooth by Seint Thomas of Kent’; C. T. 3291. It alludes to the celebrated shrine of Becket at Canterbury.

1136. *Half*, side; *al the half*, all the side of the hill which he was ascending, which we find was the *south* side (l. 1152).

1152. This suggests that Chaucer, in his travels, had observed a snow-clad mountain; the snow lies much lower on the north side than on the south side; see ll. 1160, 1163, 1164.

1159. *What hit made*, what caused it, what was the cause of it.

1167-80. This passage somewhat resembles one in Dante, *Par.* i. 4-12.

1177. Accent *So*, and slightly accent *the*; *gret-e* is dissyllabic. The line is not very pleasing.

1183. *Gyle*, Giles; St. Ægidius. His day is Sept. 1; see note to Can. Yem. Tale, 1185, where the phrase *by seint Gyle* recurs.

1189. *Babewinnes* is certainly meant; it is the pl. of *babewin* (O. Fr. *babuin*, Low Lat. *babewynus*, F. *babouin*), now spelt *baboon*. It was particularly used of a grotesque figure employed

in architectural decoration, as in Early Eng. Allit. Poems, ed. Morris, B. 1411, where the pl. form is spelt *baboynes*, and in Lydgate, Chron. Troy, II. xi; both passages are given in Murray's Dict., s.v. *Baboon*. 'Babewyn, or babewen, *detippus*, *ipos*, *figmentum*, *chimera*'; Prompt. Parv. 'Babwyne, beast, *baboy*n'; Palsgrave. In Shak. *Macb.* iv. 1. 37—'Coole it with a báboones blood'—the accent on the *a* is preserved. The other spellings are inferior or false.

1192. *Falle*, pres. pl., fall; (or perhaps fallen, the past participle).

1194. *Habitacles*, niches; such as those which hold images of saints on the buttresses and pinnacles of our cathedrals. They are described as being *al withoute*, all on the outside.

1196. *Ful the castel*, the castle (being) full, on all sides. This line is parenthetical.

1197. Understand *Somme*, some, as nom. to *stoden*. 'In which stood . . (some) of every kind of minstrels.' So in l. 1239. As to minstrels, &c., see my note to Sir Topas (B. 2035).

1203. *Orpheus*, the celebrated minstrel, whose story is in Ovid, *Met.* x. 1-85; xi. 1-66. Chaucer again mentions him in C. T. 9590; and in Troil. iv. 791.

1205. *Orion*; so in all the copies; put for *Arion*. His story is in Ovid, *Fasti*, ii. 79-118.

Spelt *Arione* in Gower, Conf. Amant. (end of prologue), ed. Pauli, i. 39. We might read *Arion* here; see l. 1005.

1206. *Chiron*; called *Chiro* in Gower, C. A. ii. 67 (bk. iv). Chiron, the centaur, was the tutor of Achilles; and Achilles, being the grandson of Æacus, was called Æacides; Ovid, *Met.* xii. 82; *Fasti*, v. 390. Hence *Eacides* is here in the genitive case; and *Eacides Chiron* means 'Achilles' Chiron,' i.e. Chiron, tutor of Achilles. In fact, the phrase is copied from Ovid's *Æacidæ Chiron*, Art of Love, i. 17. Another name for Chiron is *Phillyrides*; Ovid, Art of Love, i. 11; or *Philyrides*; Verg. *Georg.* iii. 550; cf. Ovid, *Fasti*, v. 391. In a similar way, Chaucer calls the paladin *Oliver*, friend of *Charles* the Great, by the name of *Charles Olyuer*; Monkes Tale, B. 3577.

1208. *Bret*, Briton, one of the British. This form is quite correct, being the A.S. *Bret*, a Briton (see A.S. Chronicle, an. 491), commonly used in the pl. *Brettas*. This correct spelling occurs in MS. B. only; MS. P. turns it into *Bretur*, Th. and Cx. read *Briton*, whilst MS. F. turns *Bret* into *gret*, by altering the first letter. The forms *gret* and *Bretur* are clearly corruptions, whilst *Briton* spoils the scansion.

Glascursion; the same as *Glasgerion*, concerning whom see the Ballad in the Percy Folio MS., ed. Hales and Furnivall, i. 246. Of this 'a traditional version, under the name of *Glenkindie*, a various form of *Glasgerion*, is given in Jamieson's Popular Songs and Ballads, and in Alex. Laing's Thistle of Scotland (1823).' G. Douglas associates 'Glaskeriane' with Orpheus in his *Palice of Honour*, bk. i (ed. Small, i. 21); this poem is a palpable imitation of Chaucer's House of Fame. The name is Celtic, as the epithet *Bret* implies. Cf. Irish and Welsh *glas*, pale.

1213. 'Or as art imitates nature.' Imitated from *Le Rom. de la Rose*, where Art asks Nature to teach her; l. 16233 is—

'E la contrefait comme singes.'

1218. There is a similar list of musical instruments in *Le Rom. de la Rose*, 21285-21308:—

'Puis *chalemiaus*, et *chalemele*
Et *tabor*, et *fléute*, et *timbre* . . .
Puis prent sa muse, et se travaille
As estives de *Cornoaille*.'

And in *Le Remède de Fortune*, by G. de Machault, 1849, p. 87, is a similar long list:—

'*Cornemuses*, *flaios*, *chevrettes*,
Dousainnes, *cimbales*, *clochettes*,
Timbre, la *flahute* *brehaigne*,
Et le grant *cornet* d'*Alemaigne*,
Flaiot de saus, *fistule*, *pipe*'; &c.

And a few lines below there is mention of the *muse de blez* (see note to l. 1224). Warton, *Hist. E. Poet.*, ed. Hazlitt, iii. 177, quotes a similar passage from Lydgate's poem entitled *Reason and Sensualite*, ending with—

'There were trumpes, and trumpettes,
Lowde shallys [*shalmys*?] and *doucettes*.'

Cornemuse is a bagpipe; *shalmye* is a shawm, which was a wind-instrument, being derived from Lat. *calamus*, a reed; Chaucer classes both instruments under *pipe*. Willert (on the House of Fame, p. 36) suggests (and, I think, correctly) that *doucet* and *rede* are both adjectival. Thus *doucet* would refer to *pipe*; cf. '*Doucet*, dulcet, pretty and sweet, or, a little sweet'; Cotgrave. *Rede* would also refer to *pipe*, and would mean 'made with a reed.' A reed-instrument is one 'in which the sound was produced by the vibration of a reed, as in the clarionet or hautboys'; note in Bell's Chaucer. There is no

instrument properly called a *doucet* in Old French, but only *dousainne* (see above) and *doucine* (Godefroy).

1222. *Brede*, roast meat; A. S. *bræde*, glossed by 'assura, vel assatura' in Ælfric's Glossary, ed. Wülcker, col. 127, l. 17. Cf. G. *Braten*. Not elsewhere in Chaucer, but found in other authors.

'To meit was greithed beef and motoun,
Bredes, briddes, and venysoun.'

Kyng Alisaunder, ed. Weber, 5248.

In the allit. *Morte Arthure*, it occurs no less than five times. Also in *Havelok*, l. 98, where the interpretation 'bread' is wrong. Also in *Altenglischer Dichtungen*, ed. Bödcker, p. 146, l. 47—'Cud as Cradoc in court that carf the *brede*,' i. e. carved the roast meat; but the glossary does not explain it. The scribe of MS. F. turns *brede* into *bride*, regardless of the rime.

1224. Alluding to the simple pipes fashioned by rustics. The glossary to Machault's Works (1849) has: '*Muse de blez, chalumeau fait avec des brins de paille.*' The O. F. *estive*, in the quotation in the note to l. 1218, has a like sense. Godefroy has: '*estive, espèce de flûte, de flageolet ou pipeau rustique, qui venait, ce semble, de Cornouaille.*' Cf. the term *corne-pipe*, in the *Complaint of Scotland*, ed. Murray, p. 65, l. 22.

1227, 1228. Nothing is known as to *Atiteris* (or *Cytherus*); nor as to *Pseustis* (or *Proserus*). The forms are doubtless corrupt; famous musicians or poets seem to have been intended. I shall venture, however, to record my guess, that *Atiteris* represents *Tyrtaeus*, and that *Pseustis* is meant for *Thespis*. Both are mentioned by Horace (*Ars Poet.* 276, 402); and Thespis was a native of Attica, whose plays were acted at Athens.

1229. This is a curious example of how names are corrupted. *Marcia* is Dante's *Marsia*, mentioned in the very passage which Chaucer partly imitates in ll. 1091-1109 above. Dante addresses Apollo in the words—

'Entra nel petto mio, e spira tue
Si come quando Marsia traesti
Della vagina delle membra sue.'

As Chaucer had here nothing to guide him to the gender of *Marsia*, he guessed the name to be feminine, from its termination; and Dante actually has *Marzia* (Inf. iv. 128), with reference to *Marcia*, wife of Cato. But Dante's *Marsia* represents the accus. case of *Marsyas*, or else the Lat. nom.

Marsya, which also occurs. Ovid. *Met.* vi. 400, has: '*Marsya nomen habet*,' and tells the story. Apollo defeated the satyr Marsyas in a trial of musical skill, and afterwards flayed him alive; so that he 'lost his skin.'

1231. *Envyën* (accent on *y*), vie with, challenge (at a sport). So strong is the accent on the *y*, that the word has been reduced in E. to the clipped form '*vie*'; see *Vie* in my Etym. Dict. It represents Lat. *inuitare*, to challenge; and has nothing to do with E. *envy*. Florio's Ital. Dict. has: '*Inuito*, a vie at play, a vie at any game; also an inuiting.'

1234. 'Pipers of every Dutch (German) tongue.'

1236. *Reyes*, round dances, dances in a ring. The term is Dutch. Hexham's Du. Dict. (1658), has: '*een Rey*, or *een Reye*, a Daunce, or a round Daunce'; and '*reyen*, to Daunce, or to lead a Daunce.' Cf. G. *Reihen*, a dance, *Reihentanz*, a circular dance; M. H. G. *reie*, *reige*; which does not seem to be connected, as might be thought, with G. *Reihe*, a row; see Kluge and Weigand. Perhaps the Du. word was borrowed from O. F. *rei*, *roi*, order, whence also the syllable *-ray* in E. *ar-ray*; and the G. word may have been borrowed from the Dutch. 'I can daunce the raye'; Barclay's *First Egloge*, sig. A ii. ed. 1570; quoted in Dyce's *Skelton*, ii. 194.

1239. Understand *Somme*, some; see note to l. 1197. The expression *bloody soun* recurs in Kn. Tale, 1653, in connection with *trumpe* and *clarioun*. Our author explains his meaning here; ll. 1241-2.

1243. *Missenus*, Misenus, son of Æolus, trumpeter to Hector, and subsequently to Æneas; Verg. *Æn.* iii. 239; vi. 162-170.

1245. *Joab* and *Theodomas* are again mentioned together in a like passage in the Merch. Tale (C. T. 9593). 'Joab blew a trumpet'; 2 Sam. ii. 28; xviii. 16; xx. 22. Theodomas is said by Chaucer (Merch. Tale) to have blown a trumpet 'At Thebes, when the cite was in doute.' He was therefore a trumpeter mentioned in some legendary history of Thebes. With this hint, it is easy to identify him with Thiodamas, mentioned in books viii. and x. of the Thebaid of Statius. He succeeded Amphiaras as augur, and furiously excited the besiegers to attack Thebes. His invocation was succeeded by a great sound of trumpets (*Theb.* viii. 343), to which Chaucer here refers. But Statius does not expressly say that Thiodamas blew a trumpet himself.

1248. *Cataloigne and Aragon*, Catalonia and Arragon, in Spain, immediately to the S. of the Pyrenees. Warton remarks:

'The martial musicians of English tournaments, so celebrated in story, were a more natural and obvious allusion for an English poet'; Hist. E. P. ii. 331. The remark is, I think, entirely out of place. Chaucer is purposely taking a wide range; and, after mentioning even the pipers of the Dutch tongue, as well as Joab of Judæa and Thiodamas of Thebes, is quite consistent in mentioning the musicians of Spain.

1257. Repeated, at greater length, in C. T., Group B, ll. 19-28; see my edition of the Prioresses Tale, p. 2.

1259. *Jogelours*, jugglers. See Squi. Tale, 219.

1260. *Tregetours*; see C. T. 11453, on which Tyrwhitt has a long note. A *jogelour* was one who amused people, either by playing, singing, dancing, or tricks requiring sleight of hand; a *tregetour* was one who brought about elaborate illusions, by the help of machinery or mechanical contrivance. Thus Chaucer tells us (in the Frank. Tale, as above) that *tregetoures* even caused to appear, in a dining-hall, a barge floating in water, or what seemed like a lion, or a vine with grapes upon it, or a castle built of lime and stone; which vanished at their pleasure. Sir John Maundeville, in his Travels, ch. 22, declares that the 'enchanters' of the Grand Khan could turn day into night, or cause visions of damsels dancing or carrying cups of gold, or of knights justing; 'and many other thinges thei don, be craft of hire Enchauntementes; that it is marveyle for to see.' See note to l. 1277 below. Gawain Douglas imitates this passage in his Palice of Honour; see his Works, ed. Small, i. 65.

1261. *Phitonesses*, pythonesses. The witch of Endor is called a *phitonesse* in the Freres Tale, C. T. 7092; and in Gower, Conf. Amant. bk. iv, ed. Pauli, ii. 66; and in Barbour's Bruce, ed. Skeat, iv. 753. The Vulgate version has *mulier pythone[m] habens*, 1 Sam. xxviii. 7 (cf. Acts xvi. 16); but also the very word *pythone[m]* in 1 Chron. x. 13, where the witch of Endor is again referred to. Ducange notices *phitonissa* as another spelling of *pythone[m]*.

1266. Cf. Chaucer's Prologue, 417-420. There is a parallel passage in Dante, *Inf.* xx. 116-123, where the word *imago* occurs in the sense of 'waxen image.' This of course refers to the practice of sticking needles into a waxen image, with the supposed effect of injuring the person represented. See Ovid, *Heroid.* vi. 91, and Ben Jonson's Masque of Queens (3rd Charm). But this is only a particular case of a much more general principle. Images of men or animals (or even of the things representing the zodiacal signs) could be made of various

substances, according to the effect intended; and by proper treatment were supposed to cause good or evil to the patient, as required. Much could be done, it was supposed, by choosing the right time for making them, or for subjecting them to celestial influences. To know the right time, it was necessary to observe the *ascendent* (see note to l. 1268). See much jargon on this subject in Cornelius Agrippa, *De Occulta Philosophia*, lib. ii. capp. 35-47.

1268. The *ascendent* is that point of the zodiacal circle which is seen to be just ascending above the horizon at a given moment. Chaucer defines it in his Treatise on the Astrolabe, and adds that astrologers, in calculating horoscopes, were in the habit of giving it a wider meaning; they further reckoned in 5 degrees of the zodiac above the horizon, and 25 degrees below the ascending point, so as to make the whole *ascendent* occupy 30 degrees, which was the length of a 'sign.' In calculating nativities, great importance was attached to this ascendent, the astrological concomitants of which determined the horoscope. The phrase to be 'in the ascendant' is still in use. Thus *in certeyn ascendentes* is equivalent to 'in certain positions of the heavens, at a given time,' such as the time of one's birth, or the time for making an *image* (see last note).

1271. *Medea*, the famous wife of Jason, who restored her father Æson to youth by her magical art; Ovid, *Met.* vii. 162. Gower tells the whole story, C. A. bk. v. ed. Pauli, ii. 259.

1272. *Circes*, Circe, the enchantress; Homer's *Odyssey*, bk. x; Ovid, *Met.* xiv. Ovid frequently has the form *Circes*, in the gen. case; *Met.* xiv. 10, 69, 71, 247, 294.

Calipsa, Calypso, the nymph who detained Ulysses in an island, *Odyssey*, bk. i; Ovid, *ex Ponto*, iv. 10. 13.

1273. *Hermes* is mentioned in the Can. Yeom. Tale, C. T., Group G, 1434, where the reference is to Hermes Trismegistus, fabled to have been the founder of alchemy, though none of the works ascribed to him are really his. He is here called *Hermes Ballenus*, for no apparent reason; unless Hermes and Ballenus are two different persons. The name *Balenus* occurs, in company with the names of *Medea* and *Circe*, in the following passage of the *Rom. de la Rose*, l. 14599:—

'Que ja riens d'enchantement croie,
Ne sorcerie, ne charroie,
Ne *Balenus*, ne sa science,
Ne magique, ne nigromance, . . .
Onques ne pot tenir *Medée*

Jason por nul enchantement,
 N'onc *Circe* ne tint ensement
 Ulixes qu'il ne s'enfoist,' &c.

(*Charroie* is the dance of witches on their sabbath). Some suggest that *Balenus* stands for *Helenus* (*Æn.* iii. 295, 329).

1274. *Lymote*, according to Warton, is Limotheus; but he omits to tell us where he found such a name; and the suggestion seems no better than his mistake of supposing *Calipsa* (l. 1272) to mean the muse Calliope! Considering that he is mentioned in company with Simon Magus, or Simon the magician (*Acts* viii. 9), the suggestion of Prof. Hales seems probable, viz. that *Lymote* means Elymas the sorcerer (*Acts* xiii. 8). The change from *Elymas* to *Lymote* is not impossible.

1277. *Colle tregetour*, Colle the juggler; see l. 1260. *Colle* is here a proper name, and distinct from the prefix *col-* in *col-fox*, *Non. Pr. Tale*, 394. *Colle* is the name of a dog; *Non. Pr. Tale*, 563. *Colyn* and *Colle* are names of grooms; *Polit. Songs*, p. 237. Tyrwhitt quotes a passage from *The Testament of Love*, bk. ii:—'Buserus [Busiris] slew his gestes, and he was slayne of Hercules his gest. Hugest betraished many menne, and of *Collo* was he betraied'; ed. 1561, fol. 301, col. 2. With regard to *tregetour*, see the account of the performances of Eastern jugglers in Yule's edition of *Marco Polo*; vol. i. p. 342, and note 9 to Bk. i. c. 61. Col. Yule cites the O.F. forms *tregiteor* and *entregetour*; also Ital. *tragettatore*, a juggler, and Prov. *trasjitar*, *trajitar*, to juggle. Bartsch, in his *Chrestomathie Française*, has examples of *trasgeter*, to mould, form, *tresgeteïs*, a work of mechanical art; and, in his *Chrestomathie Provençale*, col. 82, has the lines—

'Non saps balar ni *tras-gitar*
 a guiza de juglar guascon';

i. e. thou know'st not how to dance, nor how to juggle, after the manner of a Gascon juggler. A comparison of the forms leaves no doubt as to the etymology. The Prov. *trasgitar* answers to a Low Lat. form *trans-iectare* = *tra-iectare*, frequentative of Lat. *trans-icere*, *tra-icere*, to throw across, transfer, cause to pass. Thus, the orig. sense of *tregetour* was one who causes rapid changes, by help of some mechanical contrivance. The F. *trajecter*, to ferry, transport, in Cotgrave, is the same word as the Prov. *trasgitar*, in a different (but allied) sense.

1292. 'As is the usual way with reports.'

1295. Accent *Which* and *so*.

1297. 'And yet it was wrought by hap-hazard quite as often as by heed.'

1300. *To longe*, too long; not 'to dwell long.' The barbarous practice of inserting an adverb between *to* and an infinitive, as in 'to ungrammatically talk,' is of later date. Cf. l. 1354.

1302. Elide the former *Ne*; read *N'of*.

1303. Read—*Ne óf th'hacking'* in *másoneries*; i. e. nor about the cutting out in the masonry, as, for example, into corbets, full of carved work. The line, though easy, was somehow misunderstood, and *how* was substituted for the *of* which the parallel phrases require. Then the phrase was turned into *how they hát*, i. e. how they are called (though *hat* is hardly correct as a plural form, and no sense is thus obtained).

1304. *Corbettes*, corbels. Florio's Ital. Dict. has: '*Corbella Corbetta*, a little basket'; shewing the equivalence of the forms. The E. *corbel* is the same word as O. F. *corbel* (F. *corbeau*), which is the masc. form corresponding to Ital. *corbella*; all from the Lat. *corbis*. The spelling with *z* (= *ts*) in MSS. F. and B. shews that the form is really *corbettes*, not *corbelles*. Spenser has the simple form *corb*; F. Q. iv. 10. 6:—

'It was a bridge ybuilt in goodly wise
With curious *corbes* and pendants graven faire.'

'A *Corbel*, *Corbet*, or *Corbill* in masonrie, is a iutting out like a *bragget* [bracket] as carpenters call it, or shouldering-peece in timber-work'; Minsheu's Dict. ed. 1627. Tyrwhitt wrongly explains *corbettes* by 'niches for statues'; probably because he followed the reading in MS. B—*full of ymageries*. But 'imageries' are not statues or *images*, but only specimens of carved work. Scan the line—As *córbettés* and *ímagéries*.

1309. 'A bounty! a bounty! hold up (your hands) well (to catch it).' Sir W. Scott explains *largesse* as 'the cry with which heralds and pursuivants were wont to acknowledge the bounty received from the knights'; note to Marmion, canto i. st. 11. The word is still in use amongst gleaners in East Anglia; see my note to P. Plowman, C. viii. 109.

1316, 1317. *Kinges*, i. e. kings-at-arms; *losinges*, lozenges (with *g* as *j*).

1326. *Cote-armure*, surcoat; see Gloss. to Knight's Tale, ed. Morris.

1330. *Ben aboute*, used like the old phrase *go about*.

1346. *Wikke*, poor, much alloyed.

1352. *Lapidaire*, 'a treatise on precious stones, so entitled';

probably a French translation of the Latin poem of Marbodius *De Gemmis*, which is frequently cited by the name of *Lapidarius*; Fabricius, Bibl. Med. Æt., in v. *Marbodius*'; Tyrwhitt's Glossary. The Lapidarium of Abbot Marbodius (Marbœuf), composed about 1070-80, is chiefly taken from Pliny and Solinus. A translation in English verse is given in King's Antique Gems. See note to l. 1363 below. There is some account of several precious stones in Philip de Thaur's Bestiary, printed in Wright's Popular Treatises on Science; at p. 127 he refers to the *Lapidaire*. Vincent of Beauvais refers to it repeatedly, in book viii. of his Speculum Naturale. There is a note about this in Warton, Hist. E. P. ed. 1871, ii. 324.

1360. *Dees*, daïs; see Morris's note to Prol. 370.

1361. The reading *Sit* would mean 'sitteth' or 'sits'; the reading *Sat* would mean 'sat.' Both are wrong; the construction is *sitte I saugh*=*I saugh sitte*, I saw sit; so that *sitte* is the infin. mood.

1363. *Carbuncle*. Vincent of Beauvais, Spec. Nat. bk. viii. c. 51, has: '*Carbunculus*, qui et Græcè *anthrax* dicitur, vulgariter *rubith*.' An account of the *Carbunculus* is given in King's Natural History of Precious Stones and Gems. He remarks that the ruby 'must also be included among the numerous species of the *carbunculus* described by Pliny, although he gives the first rank to the *Carbunculi amethystizontes*, our Almandines or Garnets of Siam.' See also his Antique Gems, where he translates sect. 23 of the Lapidarium of Marbodius thus:—

'The *Carbuncle* eclipses by its blaze
All shining gems, and casts its fiery rays
Like to the burning coal; whence comes its name,
Among the Greeks as *Anthrax* known to fame.
Not e'en by darkness quenched, its vigour tires;
Still at the gazer's eye it darts its fires;
A numerous race; within the Lybian ground
Twelve kinds by mining Troglodytes are found.'

1376. *Sterres sevene*, the seven planets.

1380. *Tolde*, counted; observe this sense.

1383. *Bestes foure*, four beasts; Rev. iv. 6. Cf. Dante, *Purg.* xxix. 92.

1386. Thynne remarks that *oundy*, i. e. wavy, is a term in heraldry; cf. E. *ab-ound*, *red-ound*, *surr-ound* (for *sur-ound*); all from Lat. *unda*.

1390. 'And tongues, as (there are) hairs on animals.' 'Her

feet are furnished with partridge-wings to denote swiftness, as the partridge is remarkable for running with great swiftness with outstretched wings. This description is taken almost literally from the description of Fame in the *Æneid* [iv. 176-183], except the allusion to the Apocalypse and the partridge-wings'; note in Bell's Chaucer. But it is to be feared that Chaucer simply blundered, and mistook Vergil's *pernicibus* as having the sense of *perdicibus*; cf. '*pedibus* celerem et *pernicibus* alis'; *Aen.* iv. 180.

1400. *Caliope*, Calliope the muse; her eight sisters are the other Muses. With ll. 1395-1405 cf. Dante, *Par.* xxiii. 97-111.

1411. Read—Bóth-e th'ármes. *Armes*, i. e. coats of arms.

1413. *Alexander*; see Monkes Tale, in my edition of Prior-esses Tale, p. 51. *Hercules*; see the same, p. 35; the story of the shirt is on p. 36 (C. T., Group B, 3309-3324). In *Le Roman de la Rose*, l. 9238, it is called '*la venimeuse chemise*.' Cf. Dante, *Inf.* xii. 68.

1431. *Lede*, lead, the metal of Saturn; *yren*, iron, the metal of Mars. See note to l. 820 of *Can. Yeom. Tale* (in my edition of the *Man of Lawes Tale*); and ll. 827, 828 of the same; also ll. 1446, 1448 below.

1433. Read—Th'Ebráyk Jósephús. In a note on Gower's *Conf. Amantis*, Warton remarks—'Josephus, on account of his subject, had long been placed almost on a level with the Bible. He is seated on the first pillar in Chaucer's *House of Fame*. His Jewish History, translated into Latin by Rufinus in the fourth century, had given rise to many old poems and romances; and his Maccabaics, or History of the seven Maccabees, martyred with their father Eleazar under the persecution of Antiochus Epiphanes, a separate work translated also by Rufinus, produced the *Judas Maccabee* of Belleperche in the year 1240, and at length enrolled the Maccabees among the most illustrious heroes of romance'—ed. Hazlitt, iii. 26.

1436. *Iewerye*, kingdom of the Jews; cf. *Prior. Tale*, B. 1679.

1437. Who the other seven are, we can but guess; the reference seems to be to Jewish historians. Perhaps we may include Moses, Joshua, Samuel, Isaiah, Daniel, Nehemiah; and, in any case, Ezra. The number *seven* was probably taken at random. With l. 1447 cf. *Troil.* ii. 630.

1450. *Wheel*, orbit. The orbit of Saturn is the largest of the (old) seven planets; see *Kn. Tale*, 1596. The reason why Josephus is placed upon Saturn's metal, is because history records so many unhappy casualties, such as Saturn's influence

was supposed to cause. All this is fully explained in the Kn. Tale, 1597-1611.

1457. *Yren*, the metal of Mars; see note to l. 1431.

1459. This allusion to 'tiger's blood' is curious; but is fully accounted for by the account of the two tigers in bk. vii. of the Thebaid. A peace had nearly been made up between the Thebans and the other Greeks, when two tigers, sacred to Bacchus, broke loose, and killed three men. They are then wounded by Aconteus, whereupon 'They fly, and flying, draw upon the plain A bloody line'; according to Lewis's translation. They fall and die, but are avenged; and so the whole war was renewed. Lydgate reduces the two tigers to one; see his chapter 'Of a tame Tigre dwelling in Thebes'; in part 3 of his Sege of Thebes.

1460. *Stace* (as in Troil. bk. v, near the end, and Kn. Tale, 1436) is Publius Papinius Statius, who died A.D. 96, author of the *Thebais* and *Achilleis* (see l. 1463), the latter being left incomplete. *Tholosan* means Toulousan, or inhabitant of Tholouse; and he is here so called because by some (including Dante, whom Chaucer follows) he was incorrectly supposed to have been a native of Toulouse. He was born at Naples, A.D. 61. Dante calls him *Tolosano* in Purg. xxi. 89, on which Cary remarks:—'Dante, as many others have done, confounds Statius the poet, who was a Neapolitan, with a rhetorician of the same name, who was of Tolosa or Thoulouse. Thus Chaucer; and Boccaccio, as cited by Lombardi: "E Stazio di Tolosa ancora cora"; *Amoros. Vis. cant.* 5.'

1463. 'Cantai di Tebe, e poi del grande Archille'; Dante, *Purg.* xxi. 92.

1466. *Omere*, Homer; see ll. 1477-1480 below.

1467. In Chaucer's Troil. i. 146, is the line—'In Omere, or in Dares, or in Dyte.' *Dares* means Dares Phrygius; and *Tytus* is doubtless intended for the same person as *Dyte*, i. e. Dictys Cretensis. See the account in Warton, *Hist. E. Poet.*, ed. Hazlitt, ii. 127, beginning:—'But the Trojan story was still kept alive in two Latin pieces, which passed under the names of Dares Phrygius and Dictys Cretensis,' &c.; and further in vol. iii. p. 81. The chief source of the romantic histories of Troy in the middle ages is the *Roman de Troie* by Benoit de Sainte-Maure, which appeared between 1175 and 1185, and has lately been edited by M. Joly. This was copied by Guido de Colonna (see note to l. 1469 below), who pretended, nevertheless, to follow Dares and Dictys.

1468. *Lollius*; evidently supposed by Chaucer to be a writer on the Trojan war. See Tyrwhitt's note on the words *the boke of Troilus*, as occurring at the end of the *Persones Tale*. Chaucer twice quotes *Lollius* in *Troilus*, viz. in bk. i. 394 and bk. v. 1652. At the beginning of sect. xiv of his *Hist. of Eng. Poetry*, Warton shews that there was a *Lollius Urbicus* among the *Historici Latini profani* of the third century; 'but this could not be Chaucer's *Lollius*; . . . none of his works remain.' The difficulty has never been cleared up; we know, however, that the *Troilus* is chiefly taken from Boccaccio's *Filostrato*, just as his *Knight's Tale* is chiefly taken from Boccaccio's *Teseide*. My idea of the matter is that, in the usual mode of appealing to old authorities, Chaucer refers us (not to Boccaccio, whom he does not mention, but) to the authorities whom he supposed Boccaccio must have followed. Accordingly, in his *Troilus*, he mentions Homer, Dares, Dictys, and *Lollius*, though he probably knew next to nothing of *any one* of these authors. Accordingly, the suggestion made by Dr. Latham (*Athenæum*, Oct. 3, 1868, p. 433) seems quite reasonable, viz. that he (*or some one else*) got the idea that *Lollius* wrote on the Trojan war by misunderstanding the lines of Horace, *Epist.* i. 2:—

‘Troiani belli scriptorem, maxime Lolli,
Dum tu declamas Romæ, Præneste relegi.’

See Ten Brink, *Studien*, p. 87.

1469. Guido de Colonna, or Guido delle Colonne, or Guido de Columnis, finished his translation or version of Benoit de Sainte-Maure's *Roman de Troie* in the year 1287. His work is called *Historia Troiana*. The ‘*Geste Hystoriale*’ of the Destruction of Troy, edited by Panton and Donaldson for the Early English Text Society, is a translation of Guido's *Historia* into Middle English alliterative verse. See Warton, *Hist. E. P.*, ed. Hazlitt, iii. 81.

1470. *Gaufride*, Geoffrey, viz. Geoffrey of Monmouth, who died A.D. 1154, and wrote a History of the Britons in Latin, full of extravagant but lively fictions, which was completed in 1147; see Morley's *Hist. E. Writers*, i. 496. He is rightly mentioned among the writers who ‘bore up Troy,’ because he makes the Britons the descendants of Æneas. See note below.

1477. *Oon seyde*, one (of them) said. Guido was one of those who said this; this appears from the *Gest Hystoriale* above mentioned, which was translated from Guido; see ll. 41–47, and 10312–10329 of Panton and Donaldson's edition. Guido asserts,

for example, that Achilles slew Hector by treachery, and not, as Homer says, in fair fight; and Chaucer asserts the same, *Troil.* v. 1570. The fact is, that the Latin races declined to accept an account which did not sufficiently praise the Trojans, whom they regarded as their ancestors. Geoffrey of Monmouth ingeniously followed up this notion, by making the Trojans also the ancestors of the ancient Britons. Hence English writers followed on the same side; Lydgate, as well as Chaucer, exclaims against Homer. See Warton, ed. Hazlitt, iii. 82. But Dante exalts Homer above Horace, Ovid, and Lucan: *Inf.* iv. 88.

1482. 'Homer's iron is admirably represented as having been by Virgil covered over with tin'; note in Bell's Chaucer.

1487. *Ovide*, Ovid; from whom perhaps Chaucer borrows more than from any other Latin writer. He stands on a pillar of copper, the metal sacred to Venus. See note to l. 820 of *Can. Yeom. Tale*, in my edition of the *Man of Lawes Tale*.

1494. *High the* (as in F.) is an error for *highthe*, height; Cx. Th. have *heyght*.

1499. *Lucan*; alluding to Lucan's *Pharsalia*, which narrates the war between Cæsar and Pompey. See *Man of Lawes Tale*, 401; *Monkes Tale*, C. T., Group B, 3909 (and note), and a fourth mention of him near the end of *Troilus*. There is an English translation by Rowe.

1509. Claudius Claudianus, in the fourth century, wrote a poem *De Raptu Proserpinæ*, alluded to here and in the *Merchant's Tale* (C. T. 10106), and several other pieces.

1512. Imitated from Dante, *Inf.* ix. 44—'Della regina dell' eterno pianto.'

1519. *Write*, wrote; pt. t. pl. *Highte*, were named.

1521. Again from Dante, *Inf.* xvi. 1, which Cary translates:—

'Now came I where the water's din was heard, . . .

Resounding like the hum of swarming bees,

When forth together issued from a troop,' &c.

1527. Cf. Ovid, *Met.* xii. 53—'Atria turba tenent; ueniunt leue uulgus, euntque.'

1530. *Alles kinnes* is in the gen. sing., and *Of* governs *condiciouns*; thus the line is equivalent to—'Of conditions of every kind'; whereas modern English uses—'Of every kind of condition.' This peculiar idiom was formerly common; and precisely similar to it is the phrase *noskinnes*, for which see note to l. 1794. Observe that the phrase is oddly written *alle skynnes* in MS. F., by a misdivision of the words. So in *Piers*

Plowman. A. ii. 175, we have the phrase *for eny kunnes yiftus*, for gifts of any kind, where one MS. has *any skynes*. In my note to P. Plowman, C. xi. 128, I give numerous examples, with references, of phrases such as *none kynnes riche*, *many kynnes maneres*, *summes kunnes wise*, *what kyns schape*, &c.

1550. 'Those that did pray her for her favour.'

1564. 'Because it does not please me.'

1570. I here alter *Vpon peyne* to *Vp peyne*, as the former will not scan, and the latter is the usual idiom. See *up peyne* in Kn. Tale, 849, 1685; Man of Lawes Tale, 795, 884. Cf. *vp the toft*, upon the toft, P. Plowman, B. i. 12; *vp erthe*, upon earth, id. B. ix. 99.

1571. Cf. Rom. Rose, 18206—'Car Eolus, li diex des vens.' From Vergil, *Æn.* i. 52; cf. Ovid, *Met.* xiv. 223, where Æolus is said to reign over the Tuscan sea. The connection of Æolus with Thrace is not obvious; cf. l. 1585. But it may have been suggested by Ovid's 'Threicio Borea'; Art. Am. ii. 431.

1596. *Tok to*, delivered to. *Triton*, Triton; imitated from Ovid, *Met.* i. 333, where Neptune calls Triton, and bids him sound his 'shell,' the sound of which resounded everywhere.

1618. *Wite* is badly spelt *wete* or *wote* in the MS. copies; but the very phrase *wite ye what* occurs in C. T., Group E, 2431, in my edition of the Prioresses Tale, p. 102.

1643. A *pelet* was a stone ball, such as used to be fired from the earliest kind of cannon, of which this is a very early mention. See my glossary to P. Plowman (Clar. Press).

1670. *Lat gon*, let go, lay aside.

1702. The word *turned*, which is dissyllabic, has evidently been substituted here in the printed editions and in MS. P. for the older and rare word *clew*, which does not occur elsewhere in Chaucer. The line means—'With that (therupon) I rubbed my head all round'; which is a rustic way of expressing perplexity. The verb *clawen*, to scratch, stroke, is not uncommon, but the usual pt. t. is *clawed*. We find, however, at least one other example of the strong form of the past tense in the Seven Sages, ed. Weber, l. 925—'He *clew* the bor on the rigge,' he stroked the boar on the back, and made him go to sleep; cf. 'thi maister the *clawes*,' i. e. your master strokes you, to flatter you, in l. 937 of the same. Chaucer has: 'to *clawe* [rub] him on his hele' [heel], Troil. iv. 728; 'he *clawed* him on the bak,' he stroked him on the back, to encourage him, Cook's Prol. 2, (where *clew* would serve equally well). See *claw* in Jamieson's Scot. Dict.

1708. 'They would not give a leek.' Cf. 'dere ynough a leke'; Can. Yeom. Tale, Group G, 795.

1740. 'Although no brooch or ring was ever sent us.'

1742-4. 'Nor was it once intended in their heart to make us even friendly cheer, but they might (i. e. were ready to) bring us to our bier'; i. e. so far from caring to please us, they would be satisfied to see us dead.

The M.E. *temen*, to produce, to bring, is the same word as mod. E. *teem*, to produce. *To temen on bere* is parallel to the old phrase *to bringen on bere*; cf. Gaw. Douglas, tr. of Æneid, bk. x. ch. 10, l. 138, (ed. Small, iii. 326), where *brocht on beyr* means 'brought to their grave.' See *Bier* in Murray's Dictionary.

1747. *For wood*, as (if) mad, 'like mad.' The same phrase recurs in Leg. Good Women, *Phyllis*, l. 27; cf. *as it were wood*, Kn. Tale, 2092.

1761. *The name*, the name of it, the credit of it.

1777. *Masty* (miswritten *maisty* in F., but *masty* in the rest) means fat, fattened up, and hence unwieldy, sluggish. Bell alters it to *maisly*, and Moxon's edition to *nastie*; both being wrong. Palsgrave has: '*Masty*, fatte, as swyne be, *gras*.' The Promp. Parv. has: 'Mast-hog or swyne, [or] mastid swyne, *Maialis*'; and: 'Mastyn beestys, *sagino, impinguo*.' Way rightly explains *masty* as 'glutted with acorns or berries'; cf. 'Acorne, *mast* for swyne, *gland*,' in Palsgrave. See The Former Age, l. 37.

1779. *Wher*, whether, 'is it the case that?'

1782. As the word *oughte* is never followed by *to* with a following gerund, it is certain that *to-hangen* is all one word, the prefix *to-* being intensive. MSS. F. and B. omit *to*, but the rest have it, and the syllable is wanted. I know of no other example of *to-hangen*, to hang thoroughly, but this is of little moment. The prefix *to-* was freely added to all sorts of verbs expressing strong action; Stratmann gives *more than a hundred* examples.

1783. We must read *swéynt*, the form preserved in MS. B, though an idle final *e* is added to it. The reading *swynt* is false, being an error for *sweynt*. The reading *slepy* is a mere gloss upon this rare word, but fairly expresses the meaning. Bell's Chaucer has *swynt*, which the editor supposes to be put for *swinkt* = *swinked*, pp. of *swinken*, to toil, as in Milton's 'swinkd hedger'; Comus, 293. He is, however, entirely wrong, for Milton's *swink'd* is quite a late form; in Chaucer's time the verb *swinken* was strong, and the pp. was *swunken*! Chaucer has *queynt* as the pp. of *quenchen*, Kn. Tale, 1463; and *dreynt* as

the pp. of *drenchen*, Non. Prest. Tale, 262. Similarly *sweynt* is the pp. of *swenchen*, to cause to toil, to fatigue, tire out, the causal verb formed from the aforesaid strong intransitive verb *swinken*, to toil. For examples, see *swenchen* in Stratmann; I may instance: 'Euwer feond eou ne scal . . *swenchen*,' your enemies shall not harass you, Old Eng. Homilies, ed. Morris, i. 13; and 'hi *swencten* swiðe heom-seolfe,' they sore afflicted themselves, id. 101. Moreover, *swēynt* is here treated as if it were dissyllabic, as *sēynt* (saint) is in some passages. Hence, 'the sweynt cat' means the over-toiled or tired out cat; or, secondarily, a cat that will take no trouble, a slothful or *sleepy* cat, as the gloss says. Compare Gower, Conf. Amant. ed. Pauli, ii. 39, where the same cat is brought forward as an example of the deadly sin of *Sloth*:—

'For he [a knight] ne wol no travail take
To ride for his ladies sake,
But liveth al upon his wissches,
And—as a cat wolde ete fisshes
Withoute wetting of his clees—
So wolde he do, but netheles
He faileth ofte of that he wolde.'

The 'adage' is referred to in Macbeth, i. 7. 45. It occurs in MS. Harl. 2321, fol. 146, printed in Reliq. Antiquæ, i. 207, in the form: 'The cat doth love the fishe, but she will not wett her foote.' In Heywood's Proverbs, 1562 (p. 28, ed. Spenser Soc.): 'The cat would eate fyshe, and would not wet her feete.' So also in Camden's *Remains*, 1614, p. 312. Hazlitt gives a rimed version:—

'Fain would the cat fish eat,
But she's loth to wet her feet.'

In Piers the Plowman's Crede, 405, is the allusion:—

'Thou woldest not weten thy fote, and woldest fich cacchen.'

In a mediæval Latin verse, it appears as: 'Catus amat piscem, sed non vult tingere plantam'; see Proverbialia Dicteria . . per A. Gartnerum, 1574, 8vo. Ray quotes the French: 'Le chat aime le poisson, mais il n'aime pas à mouiller la patte.' The German form is—'Die Katze hätt' der Fische gern; aber sie will die Füße nit nass machen'; N. and Q. 4 S. ix. 266.

1794. *Noskinnes*; miswritten *no skynnes* in MSS. F. and B.; Th. and Cx. *no kyns*. *Nos-kinnes* is short for *noneskinnes*, of no kind; *noskinnes labour* is 'work of no kind'; in mod. E. 'no kind of work.' It also occurs without the former *s*; as in *no kyne*.

catel, property of no kind, P. Plowm. C. xi. 250; *none kynnnes riche*, rich men of no kind, id. B. xi. 185. Cf. also *of foure kunne thinges*, of things of four kinds, of four kinds of things, where one MS. has *of foure skynnnes thinges*; P. Plowm. A. x. 2. And see note to l. 1530 above.

1796. *Bele Isaude*, Isaude (or Isoude, or Isolde) the fair; here a type of a high form of female beauty. See Parl. Foules, 290; and the note.

1798. 'She that grinds at a hand-mill'; a poor slave.

1810. *Her* (their) refers to the 'seventh company.' 'Such amusement they found in their hoods'; a phrase meaning 'so much did they laugh at them'; see Troil. ii. 1110. Cf. the phrase 'to put an ape in a man's hood,' i. e. to make him look like an ape, or look foolish; see note to C. T., Group B, 1630, in my edition of the Prioresses Tale.

1823. 'Then a company came running in.'

1824. *Choppen*, strike downwards. They began hitting people on the head, regardless of consequences. The same expression occurs in Richard the Redeless, iii. 230—'And ich man i-charchid to schoppe at his croune'; where *i-charchid* = *i-charged*, i. e. was charged, was commanded, and *schoppe* = *choppe*.

1840. *Pale*, a perpendicular stripe; chiefly used as an heraldic term. The object of the conspicuous stripe upon the hose was to draw men's attention to him; for the same reason, he wore a bell on his tippet, and, in fact, his dress resembled that of the professional fool. *Paled* or striped hose were sometimes worn by one in the height of the fashion.

'Buskins he wore of costliest cordwayne,
Pinckt upon gold, and *paled* part per part,
As then the guize was for each gentle swayne.'

Spenser, *F. Q.* vi. 2. 6.

I. e. his buskins were adorned with golden dots or eyelets, and regularly intersected with stripes arranged perpendicularly.

1844. *Isidis*, Isis; *Isidis* being a form of the genitive case. Chaucer doubtless refers to Herostratus, the wretch who set fire to the temple of Diana at Ephesus, in order to immortalise his name. Why Diana here appears as Isis, and Ephesus as Athens, I cannot explain. Perhaps it was due to a defect of memory; we are apt to forget how *very* largely medieval authors had to trust to their memories for names and facts. It is almost impossible for us moderns, with our facilities for reference, to

imagine what were the difficulties of learned men in the olden time. Perhaps Chaucer was thinking of Ovid's line (ex Ponto, i. 1. 51)—'Uidi ego linigeræ numen uiolasse fatentem *Isidis*.'

'See, Erostratus the second
Fires again Diana's fane.'

Rejected Addresses; *Drury's Dirge*, st. 5.

1853. Thynne prints—'(Though it be naught) for shreudness'; but this is very forced. MS. B. and Caxton both omit *noght*, rightly.

1857. 'And, in order to get (some) of the meed of fame.

1880. An allusion to the old proverb—'As I brew, so must I needs drink'; in Camden's *Remains*. Gower has it, Conf. Amant. bk. iii, ed. Pauli, ii. 334:—

'And who so wicked ale breweth,
Ful ofte he mot the werse drinke.'

1920. The description of 'the house of Dædalus' is in Ovid, *Met.* viii. 159; and the word *labyrinthus*, used with reference to it, is in Vergil, *Æn.* v. 588. Chaucer again refers to it in the Leg. of Good Women (Ariadne), 2010; and it is mentioned in his translation of Boethius, bk. iii. pr. 12; ed. Morris, p. 105. And see Gower, Conf. Amant. ed. Pauli, ii. 304.

1926. This somewhat resembles Dante, *Inf.* iii. 53, which Cary translates:—

'Which whirling ran about so rapidly
That it no pause obtain'd.'

1928. *Oise*, a river which flows into the Seine, from the north, not far below Paris. Chaucer says the sound might have been heard from there to Rome. From this vague statement, Warton would wish us to infer that the whole poem was founded on some foreign production now (and probably always) unknown. There is no need to draw any such conclusion. The English were fairly familiar with the north of France in days when a good deal of French soil belonged more or less to the king of England. The Oise, being a northern affluent of the Seine, must have been a well-known river. I think the allusion proves just nothing at all.

1933. This is an excellent and picturesque allusion, but in these days can no longer be appreciated. Compare Barbour's Bruce, xvii. 681:—

'The engynour than deliuerly
Gert bend the gyne in full gret hy,
And the stane smertly swappit out.
It flaw out, quhedirand, with a *rout*.'

1940. Though the authorities read *hattes* (Th. *hutches*), I alter this word to *hottes* without hesitation. We do not make *hats* with twigs or osiers. Chaucer says that some of the twigs were white, such as men use to make cages with, or panniers (i. e. baskets), or *hottes*, or *dossers*. Now Cotgrave explains F. *Panier* by 'a Pannier, or Dosser; also, a Pedlers Pack; also, a fashion of trunke made of wicker'; and he explains F. *Hotte* by 'a Scuttle, Dosser, Basket to carry on the back; the right *hotte* is wide at the top, and narrow at the bottom.' Dr. Murray kindly refers me to Cursor Mundi, l. 5524:—

‘Apon þer neckes sal þai bere
Hott wit stan and wit morder.’

He also tells me that in Caxton's Golden Legend (1483), fol. cix. col. 2, is the sentence—'And bare on his sholdres vij. *hottis* or baskettis fulle of erthe.' In a Glossary of North of England Words, printed as Gloss. B. 1, by the Eng. Dial. Society, I find: '*Hots*, s. pl. a sort of panniers to carry turf or slate in'; and Halliwell gives it as a Cumberland word. Dickinson's Cumberland Glossary has: '*Muck-hots*, panniers for conveying manure on horseback.' Brockett's Gloss. of Northern Words has: '*Hot*, a sort of square basket, formerly used for taking manure into fields of steep ascent; the bottom opened by two wooden pins to let out the contents.' Thus the existence of the word in English is fully proved; and the fitness of it is evident.

1943. 'Al ful of chirking was that sory place'; Kn. Tale, 1146.

1946. Again from Ovid, *Met.* xii. 44-47.

1970. Perhaps *EEK* should be omitted; we should then read—'Of estat-es ánd of régións.' Or read—'estáts.'

1975. *Mis* is here an adjective, meaning 'bad' or 'wrong'; cf.—'But to correcten that is *mis* I mente'; Can. Yeom. Tale, G. 999.

1980. 'Although the timber,' &c.

1982. 'As long as it pleases Chance, who is the mother of news, just as the sea (is mother) of wells and springs.'

1997. *Paráventure*; also spelt *paraunter*, shewing how rapidly the third syllable could be slurred over.

2000. *Peter*! by St. Peter; see note to l. 1034.

2009. I substitute the dissyllabic *swich-e* for the monosyllabic *these*, to preserve the melody.

2011. 'To drive away thy heaviness with.'

2017. MS. F. has *frot*, which has no meaning, but may be a misspelling of *froit*, which is another form of *fruit*. I propose to read *Theffect*, i. e. the result (which is clearly intended); otherwise we must read *The fruit*, which will also serve, if we remember that Chaucer uses *fruit* in the peculiar sense of 'upshot' or 'result.'

'And for it is no *fruit* but los of tyme'; Squi. Ta. 74.
'The *fruyt* of this matere is that I telle'; Man of Lawes Ta. 411.

In the present case, it would be used in a *double* sense; (1) of result, (2) of a fruit that withers and is ready to burst open. As to the spelling *froit*, we find *froyte* in the Petworth MS. in the latter of the above quotations, where other MSS. have *fruyt* or *fruite*. *The swote* (Cx. Th.) means 'the sweetness.'

2021. I suppress *in* after *yaf*, because it is not wanted for the sense, and spoils the metre.

2034-2040. Suggested by Dante, *Inf.* iii. 55-57, just as ll. 1924-6 above are by the two preceding lines in Dante; see note to l. 1926. Cary has:—

'and following came
Such a long train of spirits, I should ne'er
Have thought that death so many had despoil'd.'

2044. I substitute *ech* for *euerych* (in Caxton). The two MSS. (F. and B.) have merely *Rounded in others ere*, which is of course defective.

2048. I here follow B. (except that it wrongly omits *lo*).

2059. *Wondermost*; superl. of *wonder*, which is very common as an adjective.

2076. As the reading of the MSS. is obviously wrong (the word *mouth* being repeated three times), whilst the reading of the printed editions (*Went every tydyng*) cannot be right on account of the scansion, I put *word* for the first of the three *mouth's*. This gives the right sense, and probably Chaucer actually wrote it.

2089. Again from Ovid, *Met.* xii. 54, 55.

2101. See Kn. Tale, 273, 274.

2105. *Beside*, without; without asking his leave.

2119. Cf. Cant. Tales, 7277 (Group D, 1695)—'Twenty thousand freres on a route,' where Tyrwhitt prints *A twenty*. But the MSS. (at least the seven best ones) all omit the *A*. Just as the present line wants its first syllable, and is to be scanned—'Twénty thóusand ín a róute'; so the line in the Cant. Tales wants its first syllable, and is to be scanned—Twénty thóusand

frères on a route. For having called attention to this fact, my name (misspelt) has been once mentioned in Lowell's *My Study Windows*, in his article on Chaucer. 'His (Chaucer's) ear would never have tolerated the verses of nine¹ syllables with a strong accent on the first, attributed to him by Mr. Skeate and Mr. Morris. Such verses seem to me simply impossible in the pentameter iambic as Chaucer wrote it.' Surely this is assumption, not proof. I have only to say that the examples are rather numerous, and nine-syllable lines are not impossible to a poet with a good ear; for there are twelve consecutive lines of this character in Tennyson's *Vision of Sin*. It may suffice to quote one of them:—

'Pánted hánd in hánd with fáces pále.'

I will merely add here, that similar lines *abound* in Lydgate's 'Sege of Thebes.'

2123. Cf. P. Plowman; B. prol. 46-52. *Bretful*, brim-ful, occurs in P. Pl. C. i. 42; also in Chaucer, Prol. 687; Kn. Tale, 1306.

2130. *Lyes*; F. *lies*, E. *lees*. 'Lie, f. the lees, dregs, grounds'; Cotgrave.

2140. Sooner or later, every sheaf in the barn has to come out to be thrashed.

2152. 'And cast up their noses and eyes.' This is very graphic; each man is trying to peer beyond the rest. The right reading is retained in MS. B. only; the other two authorities turn *nose and eye* into *noise on hyghen*; but the form *hyghen* was obsolete at this date, and the sense thus obtained is poor.

2154. 'And stamp, as a man would stamp on a live eel, to try to secure it.' Already in Plautus, *Pseudolus*, 2. 4. 56, we have the proverb *anguilla est, elabitur*, he is an eel, he slips away from you; said of a sly or slippery fellow. In the Rom. de la Rose, 9941, we are told that it is as hard to be sure of a woman's constancy as it is to hold a live eel by the tail. 'To have an eel by the tail' was an old English proverb; see *Eel* in Nares' Glossary, ed. Halliwell and Wright.

2158. The poem ends here, in the middle of a sentence. It seems as if Chaucer did not quite know how to conclude, and put off finishing the poem till that more 'convenient season' which never comes. Practically, nothing is lost.

The copy printed by Caxton broke off still earlier, viz. at

¹ Really *ten*; for *rout-e* is dissyllabic.

l. 2094. In order to make a sort of ending to it, Caxton added twelve lines of his own, with his name—Caxton—at the side of the first of them ; and subjoined a note in prose ; as follows :—

And wyth the noyse of them [t]wo¹
 I Sodeynly awoke anon tho²
 And remembryd what I had seen
 And how hye and ferre I had been
 In my ghoost | and had grete wonder
 Of that the god of thonder
 Had lete me knowen | and began to wryte³
 Lyke as ye haue herd me endyte
 Wherfor to stūdye and rede alway⁴
 I purpose to doo day by day
 Thus in dremyng and in game
 Endeth thys lytyl book of Fame.

I fynde nomore of this werke to-fore sayd. For as fer as I can vnderstonde | This noble man Gefferey Chaucer fynysshed at the sayd conclusion of the metyng of lesyng and sothsawe | where as yet they ben chekked and maye not departe | whyche werke as me semeth is craftyly made ;' &c. (The rest is in praise of Chaucer.)

But, although Caxton's copy ended at l. 2094, lines 2095–2158 appear in the two MSS., and are obviously genuine. Thynne also printed them, and must have found them in the MS. which he followed. After l. 2158, Thynne subjoins Caxton's ending, with an alteration in the first three lines, because they were not quite suitable to follow l. 2158, having been adapted by Caxton to follow l. 2094. Hence Thynne prints them as follows :—

And therwithal I abrayde
 Out of my slepe halfe a frayde
 Remembri[n]g wel what I had sene ; &c.

We thus see that it was never pretended that the lines succeeding l. 2158 were Chaucer's. They are admittedly Caxton's or Thynne's. If we had not been told this, we could easily have detected it by the immediate and obvious inferiority in the style. Caxton's second line will not scan at all comfortably ; neither will the third, nor the fourth ; and Thynne's lines are scarcely better.

¹ *Misprinted* wo ; but it refers to the word *two* in l. 2093.

² Imitated from Parl. of Foules, 693.

³ Cf. Book Duch. 1332.

⁴ From Parl. of Foules, 696.

GLOSSARIAL INDEX.

CONTRACTIONS.—A.S. = Anglo-Saxon. F. = French. Icel. = Icelandic. L. = Latin. M.E. = Middle English. O.F. = Old French.

Also *v.* = verb in the infinitive mood. *pr. s.* and *pt. s.* = pres. singular and past singular, 3rd person. *pr. pl.* and *pt. pl.* = pres. plural and past plural, 3rd person. For further information as to etymologies, see Mayhew and Skeat's Middle-English Dictionary, and Skeat's Concise Etymological Dictionary.

The numbers refer to the lines; the addition of 'n' means that the word is explained in the Notes.

A.

Abood, *pt. s.* abode, stopped, 1602.
Abreyde, *v.* to awake, come to mysenses, 559; Abreyd, 1 *pt. s.* started from sleep, 110 n. A.S. *abregdan*, strong verb; *pt. t.* *abrægd*.
Abyden, *v.* wait for, 1086.
A-chekked, *pp.* checked, hindered, 2093.
Acustomaunce, habitual mode of life, 28.
A-drad, *pp.* frightened, 928.
A-fer, *adv.* afar, 1215.
Affray, fright, 553.
A-fyre, on fire, 1858.
Agast, *pp.* terrified, 557.
Agilte, 1 *pt. s.* wronged, 329.
Agryse, *v.* feel terror, 210. A.S. *āgrisan*.
Ake, *ger.* to ache, 632.
Alderfirst, first of all, 1429.
Alegge, 1 *pr. s.* adduce, 314.
Algate, *adv.* at all hazards, 943.
Als, *adv.* also, 2071; Al-so, as sure as, 273.
Alther-fastest, as fast as possible, 2131.
Altherfirst, first of all, at first, 1368.

Al-utterly, beyond all doubt, 296.
A-morwe, in the morning, 2106.
An hye, on high, 215.
Anoon, immediately, 339.
Anoon-right, immediately, 132.
Apaire, *v.* grow worse, 756. Cf. *E. impair*.
Aperte, openly, 717.
Apparence, *s.* seeming, 265.
Aqueynteden, became acquainted, 250.
Armony, harmony, 1396.
A-rowe, in a row, 1835.
A-roume, at large, in an open space, 540.
Arrivage, coming to shore, 223.
Artow, art thou, 1872.
Ascendentes, *pl.* 1268 n.
A-sweved, *pp.* dazed, put to sleep, 549. A.S. *āswebban* (= *āsweþian*), to put to sleep.
At erste, first of all, 512.
Auctour, author, 314.
Avaunce, *v.* cause to prosper, 640.
Avaunte, *ger.* to extol, 1788.
Aventure, chance, 1982; of a., by chance, 2090; -s, *pl.* 47.
Avisioun, vision, 7; -s, *pl.* 40.
Axed, *pp.* asked, 1766.
Axing, *s.* request, 1541.

B.

Babewinnes, *pl.* (lit. baboons), grotesque figures in architecture, 1189 *n.*
 Bane, destruction, ruin, death, 408.
 Bawme, balm, 1686.
 Beau sir, fair sir, 643.
 Bede, *v.* offer, 32. A.S. *bēodan*.
 Been, *pl.* bees, 1522. A.S. *bēon*.
 Behewe, *pp.* carved, 1306.
 Bele, *adj. fem.* fair, 1796.
 Belweth, *pr. s.* roars, 1803.
 Beme, *s.* a trumpet, 1240. O. Mer-
 cian *bēme*.
 Berdes, *pl.* beards, 689 *n.*
 Bere, Bear, 1004 *n.*
 Bere, *s.* bier, 1744.
 Bet, *adj.* better, 108; *adv.* 13.
 Betid, *pp.* happened, 384, 578.
 Bible, i.e. book, 1334.
 Bilden, *ger.* to build, 1133;
 Bilt, *pr. s.* (= buildeth), builds,
 1135.
 Billes, bills of birds, 868 *n.*
 Blasen, *v.* blow, 1802.
 Blaste, *v.* blow a trumpet, 1866.
 Blo, *adj.* livid, smoke-coloured,
 1647. Icel. *blār*.
 Blyve; as bl., as quickly as
 possible, 1106. *For* by lyve.
 Boistes, *pl.* boxes, 2129. O.F.
boiste, F. *boîte*, box.
 Bon, good, 1022.
 Bond, *pt. s.* bound, 1590.
 Bone, prayer, request, 1537.
 Bote, *s.* remedy, 32. A.S. *bōt*.
 Boteler, butler, 592 *n.*
 Brayde, *pt. s.* took hastily, 1678.
 (Better *brayd*, A.S. *brægd*, *pt. s.*
 of *bregdan*).
 Brede, roast meat, 1222 *n.*
 Brende, *pt. s.* burnt, 1844; was
 burnt, 163; was set on fire,
 537; *pl.* caught fire, 954; Brent,
pp. 2080. A.S. *brimman*, Icel.
brenna.
 Breste, *ger.* to burst, 2018.
 Bretful, brimful, 2123. Cf. Swed.
bräddful, full to the brim; Swed.
brädd, A.S. *brerd*, brim.
 Brinkes, banks, 803.
 Bromes, *pl.* broom (i.e. bushes
 so called), 1226.

Brouke, 1 *pr. s. subj. (optative)*,
 may I have the use of, 263.
 A.S. *brūcan*.
 Burned, *pp.* burnished, polished,
 1387.
 By, with reference to, 286 *n*;
 concerning, 742.
 Byforn, before, 60.

C.

Cadence, 623 *n.*
 Can, 1 *pr. s.* know, 15, 248.
 Carbuncle, a gem, 1363 *n.*
 Cart, chariot, 943.
 Cart-hors, *pl.* chariot-horses, 944.
 Cas, chance, 1052.
 Cast, plan, 1178.
 Celestials, *adj. pl.* (F.), heavenly,
 460.
 Charge, *s.* load, burden, 1439; a
 heavy thing, 746.
 Charmeresses, *fem.* workers with
 charms, 1261.
 Chepe, a time of cheapness, 1974.
 Chere, cheer, look, manner, 277.
 Chirkinges, shriekings, cries,
 1943 *n.*
 Choppen, *v.* strike downwards,
 hit, knock, 1824.
 Citizein, citizen, 930 *n.*
 Clamben, *pt. pl.* climbed, 2151.
 Clappe, thunder-clap, 1040.
 Clarioning, clarion-music, 1242.
 Clepe, *pr. pl.* call, 73; Cleped,
pp. called, 1400.
 Clew, 1 *pt. s.* rubbed, 1702. *Pt.*
t. of clawen. Cf. Lowl. Scotch
clow, to rub, scratch.
 Clomb, 1 *pt. s.* climbed, 1118.
 Clowes, claws, 1785.
 Compas, a large circle, 798; con-
 triving, 462; plan, 1170.
 Complexiouns, 21 *n.*
 Compounded, *pp.* composed, 1029;
 mingled, 2108.
 Confus, confused, 1517.
 Congeled, *pp.* frozen, 1126.
 Conne, *pr. pl.* know, 335, 1265.
 Conservatif the soun, i.e. pre-
 serving the sound, 847.
 Conserved, preserved, 732, 1160.
 Coppe, hill-top, 1166. A.S. *cop*.
 Corbettes, (*or* Corbets), corbels,
 1304.

Cornemuse, bagpipe, 1218. F.
cornemuse.

Cornes, grains of corn, 698.

Corseynt, a saint; a shrine, 117 *n.*
O.F. *cors seint.*

Corven, carved, 1295.

Cote-armure, surcoat, 1326.

Countrepeise, cause to balance,
render equivalent, 1750.

Couthie, *adv.* manifestly, 757.

Covercle, pot-lid, 792 *n.*

Crevace. crack, 2086.

Crips, crisp, curly, 1386.

Croude, *v.* crowd, push, 2095.

Croune, crown, head, 1825.

Cunne, *v.* be able, 2004.

Cure, *s.* heed, care, 464, 1298.

Curroures, couriers, 2128.

D.

Dan, Daun, *as epithet of a person*,
Sir, 137, 161, 175.

Daswed, dazed, confused, 658.

Daunce, dance, i. e. set, 639.

Dede, *ger.* to grow dead, become
stupefied, 552.

Deed, dead, 184.

Deel, share, bit, 331. See Del.

Dees, daïs, 1360, 1658. O.F.
deïs, L. *discus*.

Del, bit, 65; deal, times, 1495.

Delphyne, the constellation Dol-
phin, 1006.

Demeine, *v.* manage, 959. O.F.
demener, to carry on.

Descryve, *v.* describe, 1105.

Devyne, let him guess, 14.

Devys, *adj.* exact; at poynt devys,
with great exactitude, 917.

Diffame, *ger.* to defame, rob of
fame, 1581.

Diffynen, 2 *pr. pl.* conclude, 944.

Disesperat, *adj.* hopeless, 2015.

Disordinaunce, irregularity, 27.

Dispence, favour, 260.

Dispitously, cruelly, 161.

Disporte, *ger.* to amuse, 571.

Domb, dumb, 656.

Domus Dedali, the labyrinth of
Daedalus, 1920.

Dossers, *pl.* baskets to carry on
the back, 1940 *n.* F. *dos*, the
back.

Double, deceitful, 285.

Doucet, *adj.* dulcet, sweet-sound-
ing (pipe), 1221 *n.*

Dowves, doves, 137.

Dreed, doubt, 292.

Drenche, *v.* drown, 205; Dreynte,
pl. s. was drowned, 923; *pp. pl.*
drowned, 233.

Drye, 1 *pr. s.* suffer, endure, 1879.
A.S. *drēogan*.

Dwelle, *ger.* to tarry, delay, 252.

Dyde, *pl. s.* died, 106, 380.

Dytees, *pl.* ditties, 622.

E.

Eche, *ger.* to eke out, add to,
2065.

Eft, *adv.* again, 1072, 2037.

Eftsones, hereafter again, 359.

Egle, eagle, 499.

Eles, *pl.* eels, 2154.

Elles, else, otherwise, 23, 996.

Enbrowded, embroidered, 1327.

Encombrous, burdensome, 862.

Endelong, *adv.* along, 1458.

Engyne, skill, craft, 528.

Entendement, perception, 983.

Ententes, intended spells, 1267.

Ententif, eager to, 1120.

Ententify, zealously, 616.

Entrees, *pl.* entrances, 1945.

Entremedled, intermingled, 2124.

Envyen, *v.* vie (with), 1231 *n.*

Ered, *pp.* ploughed, 485. A.S.
erian.

Erst, *adv.* before, 1496.

Eschaunges, interchangings, 697.

Estates, *pl.* ranks, 1970.

Everichone, each one, 337.

Existence, reality, 266.

Exorsisaciouns, *pl.* exorcisms,
spells to raise spirits, 1263.

Eyrisshe, *adj.* aerial, 932, 965.

F.

Falwe-rede (*read* falwe, rede,
i. e. fallow, red), 1936.

Fames, *pl.* famous people, 1233.

Fantasye, fancy, 593.

Fantom(e), phantasm, illusion,
11, 493.

Fare, *s.* good speed, 682; pro-
ceeding, stir, 1065 *n.*

Fareth, *pr. s.* happens, 271.

Faste, *adv.* close, near, 497.
 Feblesse, feebleness, 24.
 Fele, many, 1137, 1381, 1946.
 A.S. *fēla*.
 Fele, *v.* understand by experience, 826.
 Ferde, *dat.* fear, 950.
 Ferde, *pt. s.* fared, was, seemed, 1932; went on, 1522.
 Ferforth, *adv.* far, 328, 1882.
 Ferre, *adv. comp.* further, 600.
 Ferthe, fourth, 1690.
 Fille, *pt. pl.* fell, 1659.
 Flaumbe, flame, 769.
 Fleigh, *pt. s.* flew, 921, 2087;
 Fleinge, *pres. pt.* flying, 543.
 Fletinge, *pres. pt.* floating, 133.
 A.S. *fleotan*.
 Floute, flute, 1223.
 Flowen, *pp.* flown, 905.
 Foot-brede, foot-breadth, 2042.
 For-go, *pp.* exhausted with walking, 115.
 Forleten, given up, 694.
 Fors; no fors, no matter, 999.
 Forwhy, *conj.* why, 20; because, 553.
 Forwot, *pr. s.* hath foreknowledge of, 45.
 Foudre, thunder-bolt, 535 *n.* F.
 foudre; from L. *fulgur*.
 Foundement, foundation, 1132.
 Fringes, borderings, 1318.
 Fugitif, fleeing from, 146.
 Furlong-way, time of walking
 $\frac{1}{8}$ th of a mile, $\frac{1}{8}$ th of 20 minutes,
 2 $\frac{1}{2}$ minutes, 2064.

G.

Galaxy, the Milky Way, 936 *n.*
 Gebet, gibbet, gallows, 106.
 Gendres, kinds, 18 *n.*
 Gest (*g* hard), guest, 288.
 Gestes (*g* as *j*), deeds, 1434, 1515.
 Gestours (*g* as *j*), story-tellers, 1198. Mod. E. *jester*.
 Gigges (*g* as *j*), rapid movements, 1942. Cf. mod. E. *jig*.
 Ginne, *v.* begin, attempt, 2004.
 Ginning, beginning, 66.
 Glareth, glistens, 272.
 Glee, instruments, 1252.
 Glewe, *v.* fasten, glue, 1761.
 Gonne, *pt. pl.* did, 1589.

Gonne, *s.* gun, cannon, 1643.
 Goodlihed, goodly seeming, 330;
 a goodly outside, 274.
 Grace; harde grace, disfavour, severity, 1586.
 Graunges, granaries, 698.
 Graunt mercy, many thanks, 1874.
 Graven, *pp.* engraved, 193; Grave, 157, 253, 256.
 Greses, *pl.* grasses, 1353.
 Grint, *short for* grindeth, 1798.
 Grome and wenche, man and maid, 206.
 Guerdoun, reward, 619.
 Gunne, *pt. pl.* did, 1608.
 Gye, *imp. s.* guide, 1092. O.F. *guier*.

H.

Habitacles, *pl.* niches, 1194.
 Hacking, *s.* cutting out, 1304.
 Half, *s.* side, 1136 *n.*
 Hals, *s.* neck, 394. A.S. *heals*.
 Halt, *pr. s.* holdeth, i.e. considers, 630.
 Hardily, *adv.* certainly, 359.
 Heed, head, 134, 1021.
 Heet, *pt. s.* was named, 1604.
 Cf. A.S. *hēht*.
 Hem, Her; them, their.
 Heng, *pt. s.* hung, 394.
 Hente, *pt. s.* caught, took, 2028 *n.*
 Heraude, *ger.* to proclaim (as a herald does), 1576.
 Heraudes, *pl.* heralds, 1321.
 Her-by, *adv.* hence, 263.
 Herde-gromes, *pl.* herdsmen, 1225.
 Herestow, hearest thou, 1031, 1862.
 Heres, *pl.* hairs, 1390.
 Heried, *pp.* praised, 1405. A.S. *herian*.
 Herkneth, *impl. pl.* hear, 109.
 Heved, head, 550. A.S. *hēafod*.
 Hight, *pr. s.* is named, 663;
 Highte, *pt. s.* was named, 942;
 Hight, *pp.* named, 226.
 Hors, *pl.* horses, 952. A.S. *hors*, *pl.*
 Hostel, hostelry, 1022.
 Hote, (I) command, 1719. A.S. *hātan*.
 Hottes, baskets, 1940 *n.*

Humbling, slight humming, low growl, 1039.
Hye, *ger.* to hasten, 1658.

I. J.

Iangles, *pl.* babblings, 1960.
Iape, *s.* jest, 96; mock, laughing-stock, 414.
Ilke, same, 37.
In-fere, together, 250.
Inly, inwardly, greatly, 31.
Inmid, into, amid, 923.
Iogelours, jugglers, 1259 *n.*
Iolytee, merriment, happiness, 682 *n.*
Iowes, cheeks, heads, 1786. 'Ioue, the cheek, the jowle'; Cotgrave.

K.

Kembe, *ger.* to comb, 136. A.S. *cemban.*
Kenne, *v.* perceive, discern, 498.
Kepen, 1 *pr. pl.* care, 1695.
Kevered, covered, 275, 352.
Kinnes; alles kinnes, of every kind, 1530 *n.*
Kynde, the natural world, 584; natural disposition, 43; Kyndes, sorts, 204.
Kyndly, Kyndeliche, natural, 730, 829.
Kythe, *imp. s.* make known, display, 528. A.S. *cýðan*; from *cūð*.

L.

Lapidaire, a treatise on precious stones, 1352 *n.*
Large; at his large, free to move, 745.
Larges, largesse, 1309 *n.*
Lat be, let be, give up, 992.
Lathe, barn, 2140. Icel. *hlaða*.
Laude, praise, 1575, 1673.
Launce, *v.* fling themselves about, rear, 946.
Laure, laurel, 1107.
Leed, lead, 739; *dat.* Lede, 1431.
Lees, *pl.* lies, 1464.
Lees, *pt. s.* lost, 1414. A.S. *lēas*, *pt. t.* of *lēosan*.
Leet, let, allowed, 243.
Lepinge, *pres. p.* running, 1823.

Lere, *v.* (1) teach, 764; (2) learn, 1997, 2026; *ger.* 511. A.S. *lēran*, to teach.
Lese, pasture, 1768. A.S. *lēsu*; cf. prov. E. *leasow*.
Lesing, *s.* lie, 2089; lying, 154; *pl.* lies, 676; lying reports, 2123. A.S. *lēasung*.
Lest, inclination, 287.
Leste, it might please, 282.
Leten (goon), let (go), 1934.
Lette, *ger.* to hinder, 1954; Lette, *pt. s.* stopped, waited, 2070.
Leve, *ger.* to be believed, 708.
Leve, beside; without leave, 2105.
Levest, dearest, most desirable, 87.
Lewed, ignorant, 866.
Leyde, *pt. s.* laid, 260.
Liche, *adv.* alike, 10.
Lilting-horne, horn played to a lilt, 1223.
Lisse, *s.* assuaging, 220. A.S. *liss*.
Listeth, *pr. s.* is pleased, 511.
Loos, *s.* praise, 1621, 1722; til her loses, for their praises, in praise of them, 1688. O.F. *los*.
Lorn, *pp.* lost, 346.
Loured, *pp.* frowned, 409.
Lous, *adj.* free, 1286. Icel. *lauss*.
Loute, *v.* bow, bend, 1704. A.S. *lūtan*.
Lovedayes, appointed days of reconciliation, 695 *n.*
Lyes, lies, 1477.
Lyes, lees, dregs, 2130 *n.*
Lyke, *ger.* to please, 860.
Lyte, *adj.* little, 660; *s.* a little, 621 *n.* A.S. *lyt*.
Lythe, *adj.* easy, soft, 118. A.S. *līðe*.
Lyves, *adv.* living, alive, 1063.

M.

Maistow, mayest thou, 699.
Maistrye, specimen of skill, 1094.
Make, match, equal, 1172. A.S. *gemaca*.
Malt, *pt. s.* melted, 922.
Masty, *adj.* fattened on 'mast,' i.e. beech-nuts, &c., sluggish, 1777 *n.*

Maugre, in spite of, 461.
 Medle, *v.* mingle, 2102.
 Mette, *pt. s.* dreamt, 61; 1 *pt. s.* 110; *refl.* 119. A.S. *mætan*.
 Meved, moved, 813.
 Meynee, *s.* retinue, 194; assembly, 933. O. F. *maisnee*, household.
 Mis, *adj.* bad, 1975 *n.*
 Misdeme, *v.* misjudge, despise, 92; *pr. s. subj.* 97.
 Mo, more (in number), 121.
 Moche, great, 971.
 Molte, *pp.* melted, 1145.
 Mone, moon, 2116.
 More, *adj. comp.* greater, 20, 1495.
 Morwes, *pl.* mornings, 4.
 Mote, may, 102; Mot, must, 720;
 Moste, must (go), 187.
 Mowes, grimaces, 1806. O. F. *moe*.

N.

Nadde, had not, 284.
 Nathelees, nevertheless, 2073.
 Nede, of necessity, 724.
 Nevene, *v.* name, 562, 1253;
ger. 1438. Icel. *nefna*.
 Nevew, grandson, 617.
 Newe; a newe, a new (love), 302.
 Nexte, last, 1775.
 Nice, *adj.* foolish, 920.
 Nil, will not, 1856.
 Niste, (ne wiste), knew not, 128.
 Nobley, *s.* nobility, splendour, 1416. Anglo-F. *noblei*.
 Nones, nonce, 2087; with the
 nones = with then ones, with the
 once, i.e. on the condition, 2099.
 (Then = A.S. *ðam*, dat. of def.
 art.)
 Noskinnes, of no kind, 1794 *n.*
 Nost (ne wost), knowest not,
 2047; Nostow, thou knowest
 not, 1010.
 Not (ne wot), know not, 184;
 Noot, 12.
 No-thing, not at all, 2032.
 Nouchis, *pl.* ornaments (con-
 taining jewels), settings (for
 jewels), 1350. O. F. *nouche*,
 O. H. G. *muscha*, a jewelled
 clasp.
 Novelryes, novelties, 686.
 Noyous, troublesome, hard, 574.
 Nyce, foolish, 276.

O.

O, *adj.* one, i.e. one continuous
 and uniform, 1100.
 Of-thowed, thawed away, 1143.
 Or, *conj.* before, 101.
 Ost, host, army, 186.
 Oundy, *adj.* wavy, 1386 *n.*
 Outfleying, flying out, 1523.
 Overte, *adj.* open, 718.
 Overthrowe, be overturned, be
 ruined, 1640.
 O-wher, anywhere, 478.

P.

Face, *ger.* to pass, 841; to pass
 (over this in review), 239.
 Pale, perpendicular stripe, 1840 *n.*
 Paniers, bread-baskets, 1939.
 Parde, F. *par Dieu*, 134.
 Parfey, in faith, 938.
 Parfit, perfect, 44.
 Partriches, partridges, 1392.
 Pel, *s.* peel, small castle, 1310.
 O. F. *pel*; Lat. *pila*.
 Pelet, stone cannon-ball, 1643 *n.*
 Peraventure, perhaps, 304; Par-
 1997 *n.*
 Perre, jewelry, precious stones,
 124; Perrie, 1393. O. F. *pier-
 rerie*.
 Peyne me, take pains, 246.
 Peynte, colour highly, 246.
 Phitonesses, witches, 1261 *n.*
 Poetryes, poems, 1478; cf. 1001.
 Point, *in p.*, on the point of,
 about to, 2018; at *p. devys*, very
 clearly, 917.
 Pouren, *ger.* to pore, 1121, 1158.
 Prees, press, thronging, 1358.
 Preve, 1 *pr. s.* prove, 826.
 Preve, *s.* proof, 878, 989.
 Prevry, *adj.* close, not confidential,
 285.
 Prikke, *s.* point, 907.
 Proces, *s.* story, 251.
 Prow, *s.* profit, advantage, 579.
 O. F. *prou, pru* (Bartsch).
 Pure, simple, mere, 280.
 Pursevantes, pursuivants, 1321.
 Pyes, magpies, 703.
 Pyne, place of torment, 1512.
 Pype, to play, 1220; Pyped, *pp.*
 faintly uttered, 785.

Q.

- Qualme, pestilence, 1968.
 Querne, *dat.* hand-mill, 1798.
 A.S. cweorn.
 Queynt, *adj.* curious, well devised, 228; Queynte, skilfully contrived, 126; *adv.* artfully, 245; Queynteliche, cunningly, 1923.
 Quikke, *v.* take life, burst forth, 2078.
 Quit, *pp.* rewarded, 1614.
 Quyte, *v.* requite, recompense, 670.

R.

- Rathe, *adv.* early, soon, 2139.
 Reccheles, careless, 397; regardless, 668.
 Red, *pp.* read, 347.
 Rede, *adj.* made of reed; referring to a musical instrument in which sound came from the vibration of a reed, 1221.
 Refte, took violently (how he robbed T. of his life), 457.
 Reighte, *pt. s.* reached, touched, 1374. *Pt. t. of rechen.*
 Rekever, 1 *pr. s.* (for *fut.*) shall retrieve, do away, 354.
 Renninge, running, 2145.
 Renovelaunces, renewals, 693.
 Rewe, *s. row*, line, 1692.
 Reyes, *pl.* round dances, 1236 *n.*
 Riban, *s. as pl.* ribbons, 1318.
 Roche, *s.* rock, 1116.
 Rode, *dat.* rood, cross, 2; *nom.* 57.
 Rokes, *gen. pl.* rooks', 1516.
 Rome, *v.* roam, 2035.
 Roof, *pt. s.* rived, pierced, 373.
 Roughte, *pt. s.* recked, 1781.
 Roundel, small circle, 791, 798 *n.*
 Rouned, *pt. s.* whispered, 2044; *pp.* 722, 1030. *A.S. rūnian.*
 Rouninges, whispers, 1960.
 Route, *s.* rout, company, 2119.
 Route, *v.* rumble, roar, murmur, 1038. *A.S. hrūtan.*
 Routing, *s.* whizzing noise, 1933.
 Rove, *dat. of Roof*, 1948.
 Rowe, *s.* line, 448.
 Rumbleth, moves to and fro with a low murmuring noise, 1026.
 Ryme, *v.* to make verses, 1255.

S.

- Sauns, *prep.* without, 188, 429.
 Savacioun, *s.* saving from death; (without) saving (any), 208.
 Sawe, saying, 2089; *pl.* tales, 676.
 Secte, sect, company, 1432.
 Seestow, seest thou, 911.
 Sees, *pl.* seats, 1210, 1251.
 Seknesse, sickness, 25.
 Selve, very, 1157.
 Sely; read Selly, wonderful, 513.
 Sentence, sense, tenour, 1100.
 Seweth, follows (as a consequence), 840.
 Sexte, sixth, 1727.
 Sey, 1 *pt. s.* saw, 1151.
 Shal, is to be, 82; Shaltow, shalt thou, 2026.
 Shale, *s.* shell, 1281.
 Shalmyes, shawms, 1218. *O.F. chalemie*, 'a little pipe made of a reed'; Cotgrave.
 Shelde, may he shield, 88.
 Shenden, *v.* destroy, 1016. *A.S. scendan.*
 Shette, 1 *pt. s.* shut, 524.
 Shonde, *s.* disgrace, 88. *A.S. scand.*
 Shrewed, evil, wicked, 275, 1619.
 Shrewednesse, wickedness, 1853.
 Shrewes, wicked people, 1830.
 Signifiaunce, significance, 17.
 Siker, *adj.* sure, 1978.
 Sikerly, *adv.* certainly, 1930.
 Sisoures, scissors, 690.
 Sith, since, 59.
 Skilles, reasons, 750.
 Skye, *s.* cloud, 1600.
 Slee, *imp. s.* slay, 317.
 Sleep, 1 *pt. s.* slept, 119.
 Slow, *pt. s.* slew, 268, 956.
 Smelde, *pt. s.* smelt, 1685.
 Smit, *pr. s.* smiteth, 536.
 Sore, *ger.* soar, 531; *v.* 499.
 Soulfre, sulphur, 1508.
 Soun, sound, 720.
 Souned, *pt. s.* sounded, 1202.
 Sours, *s.* sudden ascent, springing aloft, 544 *n.*
 Springes, merry dances, 1235.
 Stant, *pr. s.* standeth, 713.
 Starke, *pl.* strong, 545.
 Stellifye, *v.* make into a constellation, 586 *n.*

Stente, *pt. s.* stopped, 221, 1683, 1926, 2031. *Pt. t.* of *stinten*.
 Stere, *v.* stir, move, 567; Stereth, *pr. s.* 817; Stering, *pr. pt.* 478.
 Stere, *s.* rudder, 437.
 Sterlinges, sterling coins, 1315.
 Stert, starteth, rouses, 681.
 Sterve, *pr. s. subj.* die, 101.
 Stevene, *dat.* voice, 561. A.S. *stefn*.
 Stewe, *s.* brothel, 26.
 Stinte, 1 *pr. s.* leave off, 1417.
 Stound, space of time, 2071. A.S. *stund*.
 Stre, straw, 363.
 Streghte, *adv.* straight, 1992.
 Streighte, *pt. s.* stretched, 1373.
 Strondes, shores, 148.
 Suster, sister, 1547; Sustren, *pl.* 1401.
 Swappe, swoop (of a bird), 543.
 Swartish, darkish, 1647.
 Swete, *v.* sweat, 1042.
 Swevenes, *pl.* dreams, 3; Sweven, *sing. 9.* A.S. *swefen*.
 Sweynte (*right reading*), *def. form.* of Sweynt, tired out, sluggish, 1783 *n.*
 Swinke, *ger.* to labour, 1175; to cause to toil, 16.
 Swogh, murmur, 1031; Swough, whizzing noise, 1941.
 Swythe, *adv.* quickly, 538.
 Sy, (I) saw, 1161.

T.

Tabernacles, shrines, 123, 1190.
 Tecches, *pl.* characteristics, 1778. O.F. *tache, teche*.
 Temen us on bere, bring us on our bier, let us die, 1744 *n.* A.S. *tēman, tȳman*, to bring forward (Schmid).
 Tene, *s.* grief, 387. A.S. *tēona*.
 Thapocalips, the Apocalypse, 1385.
 Tharivaile, the arrival, the landing, 451.
 Theffect, the effect, 5.
 Thengendring, the process of production, 968.
 Thengyne, the (war) engine, 1934.
 Therbe, the herb, 290.

Thewes, habits, morals, 1834. A.S. *þearw*.
 Thridde, third, 308.
 Thwyte, *pr. pl.* whittle, cut up for, 1938. A.S. *þwītan*.
 Tid, *pp.* happened, 255.
 To-breketh, *pr. s.* is violently broken, 779.
 To-hangen, *v.* to put to death by hanging, 1782 *n.*
 Tolde, counted, 1380.
 Toon, *pl.* toes, claws, 2028.
 To-yere, *adv.* this year, 84.
 Trayed, *pt. s.* betrayed, 390.
 Tregetour, a juggler who used mechanical contrivances, 1277; *pl.* 1260 *n.*
 Tretee, treaty, 453.
 Trone, throne, 1384, 1397.
 Trusteth, *imp. pl.* believe, 66.
 Tuel, *s.* pipe, slender chimney, 1649. O.F. *tuel*; Cotgrave has *tuyau*, a pipe. Of Teut. origin; cf. Danish *tud*, spout.
 Twist, *pp.* twisted, 775.

U.

Unbrende, (*right reading*), *pp. pl.* unburnt, 173.
 Unethes, with difficulty, 900; *vel unethe*, scarcely at all, 2041. A.S. *un-*, not; *ēað*, easy.
 Unhappe, misfortune, 89.
 Unmerie, sad, 74.
 Unshette, *pp. pl.* not shut, 1953.
 Unswete, bitter, dreadful, 72.
 Up, *prep.* upon, 1570; up with, 1021; Upper, *adv.* higher, 884.

V.

Valeye, valley, 1918; Valeys, 899.
 Verray, exact, 1079.
 Viages, *pl.* travels, 1962.

W.

Walshe note-shale, lit. foreign nut shell, i.e. walnut-shell, 1281.
 Wayte, *imp. s.* await, 342.
 Welaway, wellaway! alas! 318.
 Welken, heaven, sky, 1601.
 Wende, *pt. s.* was going, 298.
 Wende, *pt. pl. subj.* should suppose, 1796.

Wenged, winged, 2118.
 Wente, *dat.* footpath, 182.
 Were, *s.* doubt, 979. Lowl. Sc. *weir*.
 Werne, *v.* deny, refuse, 1797;
 1 *pr. s.* 1559; Werned, *pt. s.*
 1539. A.S. *wyrnan*.
 Wexen, *v.* grow, 1391; Wexeth,
pr. s. becomes, 1076.
 What... what, partly... partly,
 2058.
 Wher, whether, will it happen
 that, 586, 1779.
 Which a, what a, 2034.
 Wight, weight, 739.
 Wiket, wicket-gate, 477.
 Wikke, *adj.* poor, much alloyed,
 lit. wicked, 1346.
 Wilne, 1 *pr. s.* desire, 1094;
 Wilnen, *pr. pl.* 1312. A.S. *wil-*
nian.
 Wind-melle, windmill, 1280.
 Wirche, *v. (passive)*, to be made,
 474.
 Wis, *adv.* certainly, 576, 700.
 A.S. *gewis*.
 Wisly, certainly, 1860.
 Wisse, *ger.* to teach, instruct, 491,
 2024. A.S. *wissian*.
 Wist, *pp.* known, 351, 1666;
 Wiste, (I) knew, 129.
 Wode, *pl.* mad, 1809.
 Wone, *s.* habit, custom, 76.
 Wood, mad, 202. A.S. *wōd*.
 Woon, *s.* dwelling, house, 1166.
 Woot, wot, know, 474.
 Worthe, happen; *wel worthe*,
 may good befall, 53.
 Wost knowest, 729.
 Wostow, knowest thou, 1000.
 Wounde, *gen.* wound's, 374.
 Woxen, *pp.* grown, 2082; Woxe,
 become, 1494.
 Wringe, *v.* force a way, 2110.
 Writ, *for* writeth, 973, 1385;
 Writen, *pt. pl.* 1504.

Y.

Yates, *gen. pl.* gates, 1301.
 Y-be, *pp.* been, 411, 1733.

Y-bete, *pp.* beaten, 1041.
 Y-blowe, *pp.* blown, 1664; bruited
 by fame, 1139.
 Y-bore, *pp.* borne, 590.
 Y-brent, *pp.* burned, 940.
 Y-broke, *pp.* broken, 770.
 Y-comen, *pp.* come, 1074.
 Yē, *s.* eye, 291; Yēn, *pl.* 495.
 Yerne, *adv.*; *as yerne*, very
 eagerly, 910.
 Yeven, *v.* give, 2112; *pt. pl.*
subj. would give, 1708.
 Y-formed, *pp.* created, 490.
 Y-go, *pp.* gone, 802.
 Y-grave, *pp.* graven, 1136.
 Y-hated, *pp.* hated, 200.
 Y-holde, *pp.* restrained, 1286.
 Yis, *adv.* yes, 706.
 Yive, *pr. s. subj.* may (he) give,
 83.
 Y-knowe, *v.* recognise, 1336; *pp.*
 known (to be), 1836.
 Yle, *s.* island, 416, 440.
 Yliche, *adj.* like, similar, 1328.
 Y-lost, *pp.* lost, 183.
 Y-mad, *pp.* made, 120.
 Ymageries, carved work, 1190.
 Y-marked, *pp.* set down, marked
 out, planned, 1103.
 Y-ment, *pp.* intended, 1742.
 Y-mused, *pp.* reflected, 1287.
 Y-preised, *pp.* praised, 1577.
 Y-ronge, *pp.* rung out, told loudly,
 1655.
 Y-rouned, *pp.* whispered, 2107.
 Yse, ice, 1130.
 Y-see, *v.* see, 804; Y-seye, *pp.*
 seen, 1367.
 Y-sent, *pp.* sent, 984.
 Y-served, *pp.* served, 678.
 Y-shamed, *pp.* shamed, 356.
 Y-slayn, *pp.* slain, 159.
 Y-songe, *pp.* sung, 1397.
 Y-sowen, *pp.* sown, 1488.
 Y-spronge, *pp.* divulged, 2081.
 Y-stalled, *pp.* installed, 1364.
 Y-sworn, *pp.* sworn, 421.
 Y-went, *pp.* gone, 976.
 Ywis, *adv.* certainly, 326.
 Y-wonne, *pp.* won, 456, 505.
 Y-wroughte, *pp.* wrought, 1298.

PROPER NAMES.

Proper Names are nearly all explained in the Notes. I note some of them here.

Adriane, Ariadne, 407.

Bret, Briton, 1208.

Cipris, Cypris, Venus, 518.

Duche, *adj.* German, 1234.

Hermes Ballenus, the sage Belinus, a pupil of Hermes, 1273.
See p. 8.

Iewerye, Jewry, i. e. kingdom of the Jews, 1436.

Ioves, Jupiter, 219, 586.

Isidis, Isis, 1844.

Isiphile, Hypsipyle, 400.

Iulo, Iulus, 177.

Lete, Lethe, 71.

Lyde, Lydia, 105.

Marcia, Marsyas, 1229.

Messenus, Misenus, 1243.

Nabugodonosor, Nebuchadnezzar, 515.

Omere, Homer, 1466, 1477.

Pheton, Phaethon, 942.

Phillis, Phyllis, 390.

Saturnyne, belonging to Saturn, 1432.

Stace, Statius, 1460.

Synoun, Sinon, 152.

Tholosan, born at Toulouse, 1460.

Trace, Thrace, 391.

Tytus, Dictys of Crete, 1467.

THE END.



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